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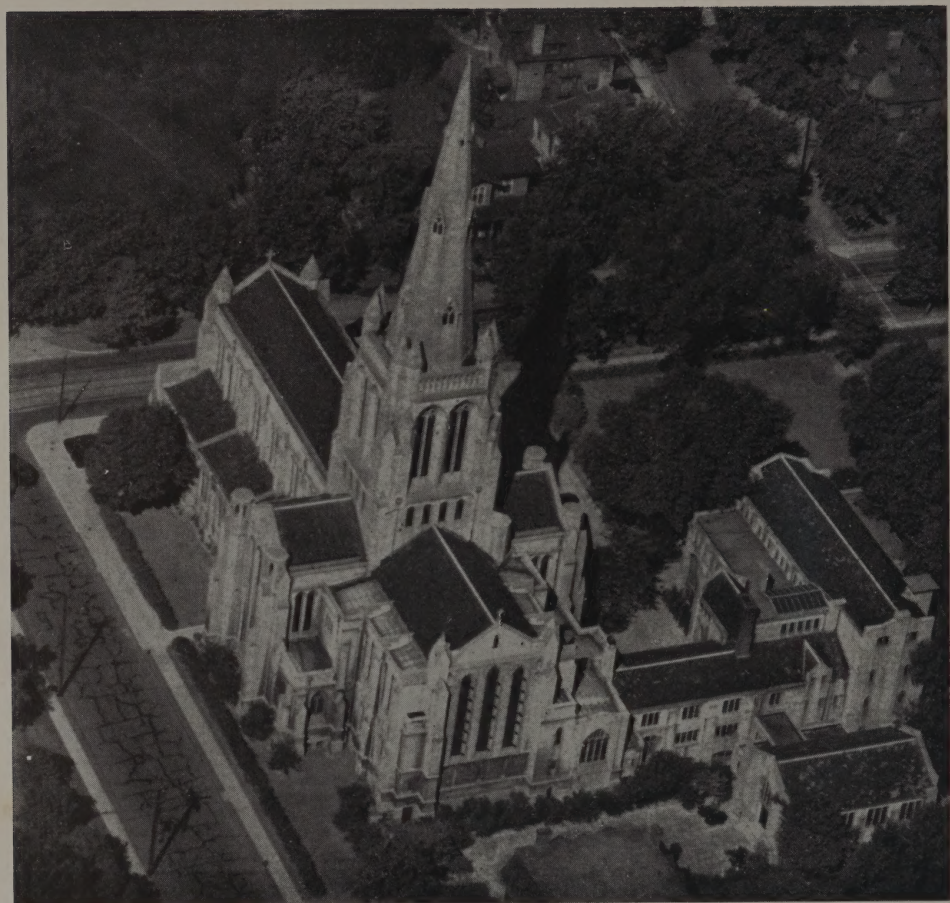
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A descriptive guide of
Calvary Church, Pittsburgh,
Pennsylvania

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Calvary Church

1946



Aeroplane View of Exterior

A Descriptive Guide
of
Calvary Church
Pittsburgh, Pennsylvania

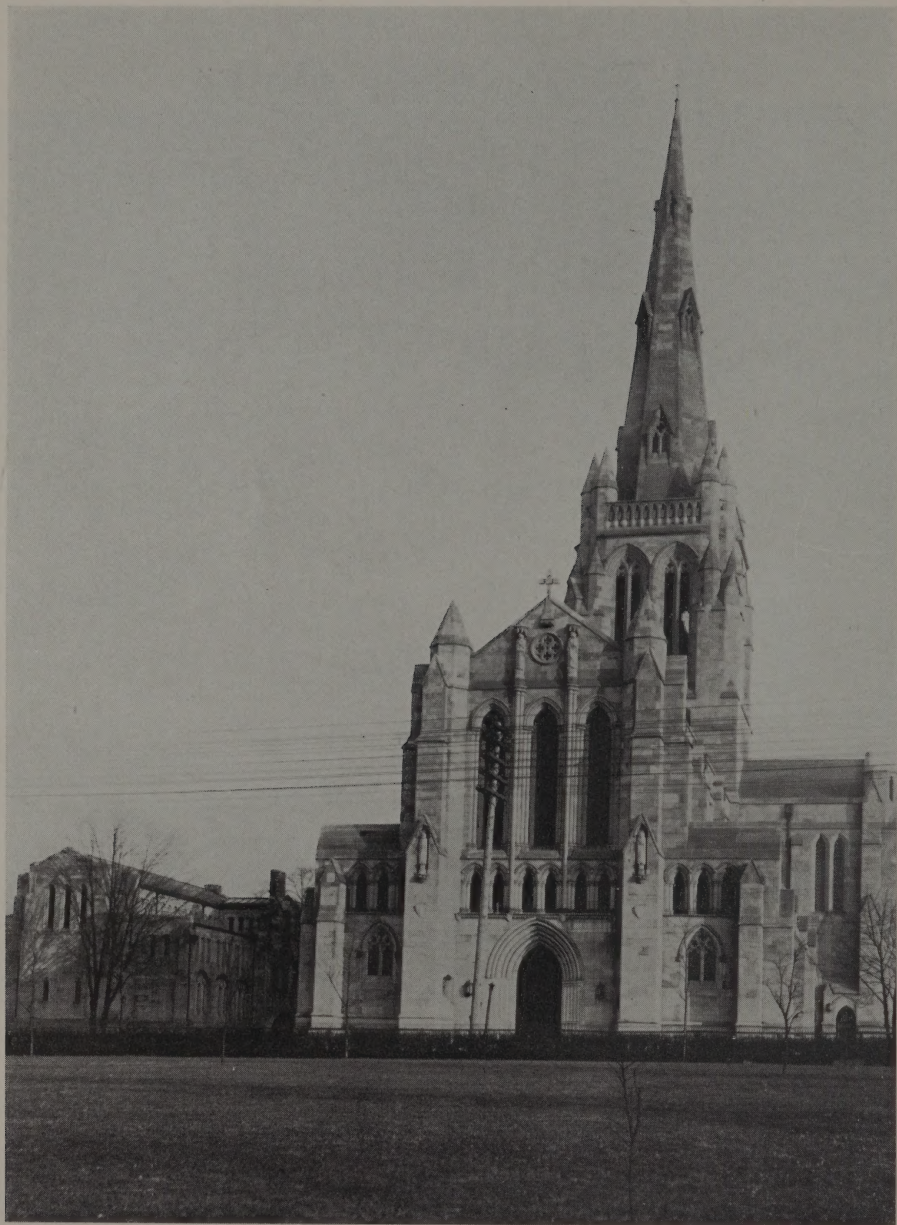
THE PARISH ORGANIZED

1855

THE PRESENT BUILDING ERECTED

1906-1907

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Western Exterior

INTRODUCTION

Calvary Church is a symphony of symbols portraying the eternal truths of Christianity through the medium of glass, wood, metal and stone. The great tradition behind the Anglican Communion can be profitably studied through the genius that went into these plans.

Herein are contained the answers to every individual problem of each worshipper who may kneel before these Altars. Likewise, herein are contained the secrets whereby all nations may live peaceably together. No Church in America has a more complete symbolism in its structure than Calvary Church, Pittsburgh.

May this book serve to guide you through these arches to a richer understanding of the faith of our Lord Jesus Christ.

Austin Pardue

Bishop of Pittsburgh

ACKNOWLEDGMENT

Some of the descriptions embodied here are from the pens of the late Rev. J. H. McIlvaine, D.D., 7th Rector of Calvary Church, the late Dr. Ralph A. Cram, Architect of the Church, the late C. J. Comes, Architect, the late Harvey B. Gaul, Organist of Calvary Church, Alexander C. A. Higerty, of Heaton, Butler & Bayne, and the late C. J. Connick.

PURPOSE

This little work has a two-fold purpose. First, it is intended to supply a want that is increasingly manifest; to provide members of the parish and visitors to Calvary Church with a concise guide to the church buildings. Second, to assist the pupils of the Church School in raising their annual quota of money toward the extension of the Kingdom of God through the Diocesan, Domestic and Foreign Missions. The margin of profit resulting from the sale of this booklet will be turned into the CHILDREN'S LENTEN OFFERING.

HISTORY OF THE BUILDINGS

1903	June	Vestry Committee appointed to secure new location.
1905	Jan.	Old property sold—Present site purchased.
	Feb.	Building Committee appointed.
1906	Jan.	Designs of Dr. Ralph Adams Cram approved.
	Feb.	Contract let to Howard Hager Co., Pittsburgh, Pa.
	Feb.	Ground broken.
	June	Corner Stone laid.
	Nov.	Tower and Spire completed.
1907	Dec. 19	Possession taken with Service of Benediction.
1914	May 19	Church Consecrated, free of debt.
1924	June	Choir House corner stone laid.
1925	Feb.	Choir House completed and dedicated.

DIMENSIONS OF THE CHURCH

Extreme Length		208 feet
Extreme Width of Transepts	. .	108 feet
Height of Nave		55 feet
Height under Crossing of Lantern	. .	75 feet
Height of Tower		119 feet
Height of Spire		101 feet
Grade line to tip of Cross	. . .	220 feet
Seating accommodations		1,200

Architects

Cram, Goodhue and Ferguson of Boston, Mass.

General Contractors

Howard Hager Company of Pittsburgh, Pa.

THE ARCHITECTURE OF THE BUILDINGS

In Calvary Church and parish house an attempt has been made to adapt to modern ideals, conditions, and environment, that style which Christian civilization developed for its own self-expression, the so-called Gothic of the middle ages. The problem of church building is one of supreme difficulty, since it necessarily involves the embodiment of two superficially antagonistic ideas; the Church, eternal, unchangeable in all essential matters, yet perfectly mobile and exquisitely adaptable to continually changing conditions. On the one hand the architect, accepting implicitly the Christian style of building, as opposed to the pagan styles which preceded and followed it, must indicate the unbroken sequence which exists from the twentieth century in America back through the ages to that thirteenth century in Europe which links the contemporary of the Apostolic Church, while on the other he must show that the power now operative is no archaeological fiction, but a vital and living thing. Servile copying of some given model, or even of the several details thereof, is inadmissible, since the impression conveyed by such copying is of a lifeless, historical abstraction; while it is just as impossible for him to cut loose from established tradition and create from his own imagination a novel and unprecedented thing, as this would indicate an equally modern and man-made organism, instead of that divinely ordered institution which in all essentials is unchanged from the day of Pentecost and must remain so to the end of time.

Nor, granting the style and twofold aspects of the Church that must be expressed, is the case even then a simple one. Cut off as we are by nearly four barren centuries from the artistic tradition of Christianity, recourse must be had to mediaeval models for inspiration, since none of the substitutes offered since the close of the fifteenth century has proved even measurably adequate to its function. Now, while the underlying laws of Gothic are the same from the twelfth to the sixteenth centuries, the outward forms are infinitely varied, not only from race to race, but from century to century. Since the revival of civilization in England in the first quarter of the nineteenth century men have turned now to France, now to England for their inspiration, while different architects have fallen back on the twelfth, thirteenth, fourteenth, or fifteenth centuries for their models: France, Italy, Spain, Germany, and England have all contributed valuable elements to the great artistic cosmos, while each century has developed to perfection some one or more qualities of Gothic art. We are "the heirs of all the ages," and therefore bound to gather where we can and all we can, and so long as the great laws of Gothic art are not transgressed we are at liberty to start from the foundations of any people in any one of the essentially Christian centuries, adding thereto such qualities as we may need from other times and other lands.

In Calvary recourse has been had to that early type of thirteenth century work represented by Netley and Tintern Abbeys. At this time much of the strength and simplicity of the earlier Norman work still remained, while the austere influence of the Cistercian reformation was vigorously operative. In no instance has any detail, even the contour of a moulding, been copied, but instead every effort has been made to express through modern forms some of the qualities of composition, proportion, development, and relation that reveal themselves through this particular aspect of Gothic. Wonderful as was the so-called "Perpendicular" style of the fifteenth century, it acquired

its richness and fluency at the expense of certain qualities of reserve, formalism, and classical gravity which marked the earlier work, and it has seemed reasonable to revert to these earlier times towards the attaining of this end, while at the same time turning to the fifteenth century to learn its lessons of suppleness and adaptability. The Church proper is therefore primarily middle Early English, of the south of England, as it was conceived by the Cistercians, modified and adapted by the influence of the fifteenth century as it was expressed by the masonic guilds and the great commercial activities of the middle counties. The woodwork of the sanctuary, choir, and chapels is also of the fifteenth century as we know it in Devonshire and Essex, simplified and strengthened by the earlier qualities of the fourteenth century.

Generally speaking the exterior is marked by very slender and closely set lancet windows, with broad, gabled buttresses of small projection. The transition from the square of the tower to the octagon of the spire is believed to be new, while the thin lancets of the clerestory and the splayed windows of the aisles are also, strictly speaking, without historical precedent. The composition of the west front is based largely on that of the east end of Gisburgh Abbey in Yorkshire. In the parish house monastic models have again been followed, but here they are rather of the Benedictine type of Beaulieu and Netley.

Internally the general scheme is more Cistercian, though the lack of masonry vaulting, except in the chapels, involved, or rather made possible, a lightening of the parts which could not exist with a system of vaulted construction. The plan is of the simplest type; cruciform, with wide nave aisles, easterly transept chapels, and narrow choir ambulatories, with a Lady Chapel to the northeast opening both into the choir and the north transept. There is no triforium in the nave, but in the choir the containing walls are pushed out to the external walls of the ambulatories giving a combined triforium and clerestory which contains the organ in one bay on each side, and serves not only to break up the direct light of the north and south windows, but also to give that play of light and shade which is so essential.

The construction throughout is of the most solid and enduring nature, walls, columns, and arches are of honest masonry, the floor is of reinforced concrete, the aisles are laid with tiles, and the entire presbytery and sanctuary are paved with large slabs of marble, combined with tile of different colors. The pier sections are unusually large for this country and the walls thicker than those generally provided. In many cases this thickness permits passages through the walls themselves, as in the west and east ends. In the former these passages are approached by winding stairways in the turrets and form open galleries along the front of the church. In the latter the opening is toward the church itself, thus giving a very great reveal to the east window, with a corresponding richness of light and shade.

In Calvary Church the effort has been made to build a church in which every part should express and impress the great facts and truths of the Christian faith. The spire, pinnacles, and arches point us upward to "the things that are above." The cross, the symbol of that great sacrifice in which our religion originates and that life of self-sacrifice in which it consists, everywhere crowns the whole.

The one ornament everywhere visible on buttress and balustrade, on door and window and wall is "the shield of faith, wherewith ye shall be able to quench the fiery darts of the wicked."

THE WESTERN EXTERIOR

On the front of the Church are the statues of the four evangelists, representing the evangelical character of the Church; beneath these on the shields are the seals of the Anglican, Roman, and Scottish Churches and of the Church of Jerusalem standing for the East, and representing the catholicity of the Church.

On the extreme left is the seal of the Diocese of Pennsylvania, and on the right, the seal of the Diocese of Pittsburgh.

On the south-west corner of the building near the grade line is the cornerstone of the Church, laid June 16, 1906, with the following inscription:

AD MAJOREM DEI GLORIAM. ANNO DEI MDCCCCVI.

The bronze radio tablet on the base of the right hand aisle buttress of the Church commemorates the fact that from Calvary Church, the first Church Service ever broadcast was transmitted on January 2, 1921 through radio wireless by KDKA the world's pioneer broadcasting station operated by the Westinghouse Electric & Manufacturing Company. The cost of the tablet was met by some 4,600 contributors of the "unseen congregation" from almost every state in the Union.

Over the North Entrance is the statue of St. Andrew, the first Christian convert and the first Christian missionary. Over the South Entrance are the statues of St. Stephen, St. Barnabas, and St. Timothy, the martyr with the palm, the missionary with the open Bible, and the bishop with the pastoral staff.

THE VESTIBULE

In the North and South walls are four lancets containing windows in memory of Hon. J. J. Miller, and Annie Clark Miller, the gift of their son Mr. Clark Miller. Made and designed by Charles J. Connick of Boston, Mass., the windows represent, a Pennsylvania Circuit Rider, the Moravian Trumpeters, Benjamin Franklin and his kite, and Johnnie Appleseed and his pruning knife.

On the West wall are two double lancets containing windows in memory of Mr. H. P. Davis, the gift of Mrs. H. P. Davis; designed and made by Charles J. Connick of Boston, Mass. The windows show Washington's visit to Aliquippa, Pennsylvania Indian Queen; Chief Cornplanter of the Seneca Indians who pleaded with Washington for fair treatment of his tribe; Dutch Peter Minuet, leader of the Swedish expedition who negotiated with John Mattahorn for land for the Swedish colony; Washington presenting a medal to the Indian "half king" Tanacharison who lived at Logstown below Pittsburgh.

Over the North and South vestibule doors are two lancets containing windows in memory of Mr. Henry B. Rust, the gift of Mrs. H. B. Rust; designed and made by Charles J. Connick of Boston, Mass. The figures are of two great Virginians and two great churchmen, General Washington and General Lee.

Also in the vestibule are the stone statues of St. Peter and St. Paul.



West Gallery

THE NAVE

On the Narthex wall, within the nave, are statues of Moses with the tables of the law, David with his harp, and Isaiah with the prophet's scroll. Beneath them are the symbols of the Christian and Jewish religions.

Below are the Mortuary tablets of former Rectors.

Rev. William H. Paddock	1855-1858
Rev. Robert B. Peet	1859-1867
Rev. Joseph D. Wilson	1867-1874
Rt. Rev. Boyd Vincent, D.D.	1874-1889
Rev. George Hodges, D.D.	1889-1894
Rev. William D. Maxon, D.D.	1894-1898
Rev. James H. McIlvaine, D.D.	1900-1916

The first column on the left is the Children's Column with the inscription: "Erected by the gifts of the Sunday School," commemorating the gift from the members of the Church School for the erection of the Church.

Above the Narthex Wall, over the Vestibule, is the Gallery seating fifty persons and containing the gallery organ and the control board of the public address system.

THE WEST WINDOW

The gift of the Women's Exchange of the Parish. Designed and made by Heaton, Butler & Bayne of London, England.

The richness of color and tone, the strength of the drawing, and the execution of the design, make this one of the most beautiful windows in the church, and it adds greatly to the beauty of the building.

The design is taken from the Revelation of St. John, and represents the Church Militant and Triumphant. At the bottom of the central lancet is St. John himself receiving the Revelation from the Angel. Rev. 1:1. Immediately above him are two of the Seraphi, with uplifted arms, crying, "Holy, Holy, Holy, Lord God of Hosts." Above them is a row of cherubims. In the center is the majestic figure of an angel, holding a seal in his hands—"The seal of the living God," Rev. 7:2. On each side of him is an angel with a trumpet crying, "Hurt not the earth—till we have sealed the servants of God in their foreheads." Rev. 7:3. Above them are the four living creatures, "the first like a lion, and the second like an ox, and the third like a man, and the fourth like a flying eagle." Rev. 4:7. Still higher in the upper part of the central lancet is "One like unto the Son of Man, in the midst of seven golden candlesticks." In one hand He holds the Book with the seven seals, in the other is the mark of the nails, and on His head a crown.

The upper part of the right and left lancets is filled with the saints, "who have washed their robes and made them white in the blood of the Lamb;" St. Paul, with the sword of his martyrdom; St. Peter with the keys; St. Andrew with his cross; St. Stephen with the palm; St. Agnes with the lamb; St. Catherine with the wheel; St. Cecilia with the musical instrument, and many others. Beneath them on each side is the opening of the seals. On the left, "A white horse, and he that sat upon him had a bow, and a crown was given unto him, and he went forth, conquering and to conquer." Rev. 6:2. Under him "another horse that was red and there was given unto him that sat thereon a great sword." On the right, "a pale horse and his name that sat on him was Death." Beneath him, "I saw under the

altar the souls of them that were slain for the word of God and for the testimony which they held." In the lower part of the left lancet, "the kings of the earth and the great men, and the rich men, and the mighty men," crying to the rocks and the mountains "Fall on us and hide us."

THE NORTH AISLE WINDOWS

First Window — In memory of Thomas C. Jenkins 1832-1907. The gift of Mrs. Thomas C. Jenkins. Made and designed by the Harry E. Goodhue Co., of Cambridge, Mass.

This window represents The Great Commission, with angelic figures above, and in the panels below St. Thomas preaching to the Indians, and St. John and St. Peter healing the cripple. It is a faithful reproduction of an ancient window and is somewhat archaic in drawing. The color scheme is good but suffers much from the strong light which comes through the windows on each side, and from the shadows cast by the buttress on the outside.

Second Window — In memory of Grace Parr Biddle McIlvaine 1845-1912. The gift of Rev. J. H. McIlvaine, Mrs. James D. Heard and Mrs. E. J. Keeble. Designed and made by Heaton, Butler & Bayne, of London, England.

The theme of this window is "The Ministration of Women." Upper part figures of Hannah and Ruth. Lower part on right, young Timothy instructed by his mother Eunice and his grandmother Lois. On the left is Dorcas giving a garment to a destitute woman. The central part represents the supper at Bethany with Mary anointing the Saviour's feet, Martha sewing, Lazarus with gray head sitting at the table, and Judas in the background asking "Why this waste?"

Third Window — In memory of Elizabeth R. McGill. The gift of Mrs. Martha R. K. McGill. Designed and made by the Willet Stained Glass Co., of Pittsburgh, Pa.

This window represents "The Greatest in the Kingdom," Matt. 18:2. The figures of St. John the Baptist and David, above, and Joseph receiving his brethren and Samuel in the Temple, below.

Fourth Window — In memory of William James Carlin 1857-1911, the gift of Mrs. W. J. Carlin. Designed and made by Heaton, Butler and Bayne of London, England.

The theme of this window is "The Rich Young Ruler" asking our Lord how he might gain the Kingdom of Heaven. In the upper panels are seen the figures of Boaz and Joseph, and in the lower, the Centurion requesting our Lord to heal his servant, Matthew 8:5-13.

Fifth Window — In memory of Frances Matilda White 1840-1910 and Georgianna White 1846-1899, the gift of Mrs. Jane McCullough Ward, and designed by Heaton, Butler & Bayne of London, England.

The window presents the story of the woman at the well of Samaria, St. John 4:5-29, "God is a spirit: and they who worship Him must worship Him in spirit and in truth." In the upper part of the two lancets are two Angels, one with the Book of Life and one with the Book of Death. In the lower part of the lancets is: (left) The raising of Jairus' daughter, St. Matthew 9:18-26, "The maid is not dead, but sleepeth;" (right) St. Peter at Lydda healing Aneas, The Acts 9:32-35, "Jesus Christ maketh thee whole."



Nave looking East

THE NORTH NAVE CLERESTORY WINDOWS

First Window — In memory of the men of the Parish who died in their country's service 1917-18:

B. C. Jillson Fleming
Francis Fowler Hogan
Ronald Delivan Lewis
Frank Miller

Percy Humphreys Preston
Robert Wakefield Spring
James Pettigrew Waddell
John Guion Young

The window is the gift of the members of the Parish and was designed and made by Heaton, Butler & Bayne of London, England. This window might be called "The Soldiers' Window."

The center lancet contains the figure of St. Peter, in his right hand he holds a pen and in the left a book denoting his authorship of some of the Epistles. From his left wrist hangs a gold and silver key: St. Matthew 16:19, "And I will give thee the keys of the kingdom of Heaven." The small lower panel shows the inverted cross, as tradition tells us he was crucified upside down.

The left lancet contains three medallions which are the symbols of the Flying Force (wings) Engineers (castle) Reserve Officers Training Corps (soldier's hat). The right lancet contains Artillery (crossed cannon) Infantry (crossed rifles) and the Medical Corps (caduceus). Below the figure of St. Peter are seen eight stars commemorating the eight young men who died in their country's service.

Second Window — In memory of Caroline Austin Hogg, 1834-1913, and John Thomas Hogg, 1820-1896. The gift of Miss Elizabeth E. Hogg. Designed and made by C. J. Connick of Boston, Mass.

St. John the Evangelist is represented with an open book and pen, and the eagle above, his emblem as an Evangelist. The cup with a serpent refers to a legendary incident. "An attempt was made in Rome to poison him with the Sacramental wine; but he drank of it without injury, and from the cup issued a serpent, which fell dead at his feet as he turned to offer the Communion to the kneeling worshippers."

Third Window — In memory of Harry Wilfred DuPuy, 1880-1920, and Amy DuPuy McHenry, 1882-1916. The gift of Mr. and Mrs. Herbert DuPuy. Designed and made by Heaton, Butler & Bayne of London, England.

The center lancet contains the figure of St. Bartholomew, Apostle and Martyr. His right hand holds a flaying knife indicative of his death. The lower panel shows an open book with the martyr's palm.

Fourth Window — In memory of David Glenn Stewart, November 3, 1839-June 5, 1923. The gift of Mr. Glenn Stewart. Designed and made by C. J. Connick of Boston, Mass.

Saint Thomas holds a carpenter's square. The intention was to express a questioning attitude of one who suffered because he could not have perfect faith. The upper emblem, star in clouds, echoes the same idea — faith obscured.

Fifth Window — In memory of Jennie Nimick Stewart, January 18, 1857-April 8, 1918. The gift of Mr. Glenn Stewart. Designed and made by C. J. Connick of Boston, Mass.

Saint Simon is represented as an old man, bald, with round head and white beard. He holds a saw, the instrument of his martyrdom.

Sixth Window—In memory of John M. Murtland, Mary McC. Murtland, John A. Murtland, and Hester J. Murtland. The gift of Mrs. H. R. Scully, Mrs. Chas. H. Steele, Mrs. Wm. E. Woodwell and Mrs. John Woodwell. Designed and made by C. J. Connick of Boston, Mass.

St. Matthias holds a closed book, and a halberd, instrument of his martyrdom. The symbol above recalls the ancient legend regarding his choice as an apostle.

THE SOUTH AISLE WINDOWS

The aisle windows represent scenes from our Lord's ministry. On each side they begin at the western entrance and lead up to the scenes of the Passion in the Chancel. In the small spaces at the top of each window are symbolic characters, Archangels, Seraphim, Cherubim, Thrones, Dominions, Principalities and Powers, from Col. 1:26, supposed to indicate the ranks of the heavenly hierarchy.

In all these windows there is great simplicity and tenderness, reverence and reserve. There is nothing theatrical—no straining after effect. The artist knows what he is doing, that he is working well within his power, and shows a sureness of touch that is confident of the result. The drawing is a happy medium between the archaic and the modern. The tone of color, slightly varied in each window, is strong, rich, glowing, yet soft and smooth. The effect of the five windows in succession is cumulative, each adding power to the others, and making them in their varied unity perhaps the most remarkable sequence of windows in this country. They will grow in the appreciation and love of the congregation and will be known and admired throughout the Church.

First Window—In memory of James H. Childs, 1834-1862 and Mary Howe Childs 1835-1903. The gift of Mrs. A. J. Wurts, Mrs. W. H. Rea, Mrs. Howe Childs. Designed and made by Heaton, Butler & Bayne, of London, England.

The Sermon on the Mount, The Tribute Money and The Cleansing of the Temple below, Principalities (virtues, as in the Vulgate), and Powers above.

Second Window—In memory of Calvin Jarvis Adams 1868-1870 and Alfred Holmes Adams 1869-1870. The gift of Mrs. S. Jarvis Adams. Designed and made by Heaton, Butler & Bayne, of London, England.

This window has two large scenes—The Good Shepherd, and Christ Blessing the Children. Below are the Healing of the Centurion's Daughter, and of the Widow's Son. Above are Thrones and Dominations.

Third Window—In memory of George Henry Thurston 1822-1895, and Mary Lewis Thurston 1828-1899. The gift of Mrs. Lewis B. Stillwell, Mrs. Philip P. Barton, Miss Anna L. Thurston, and Miss Alice M. Thurston. Designed and made by Heaton, Butler & Bayne, of London, England.

The Circumcision: The Seraphim and Cherubim above, The Baptism and the Temptation below.

Fourth Window—In memory of Noble James Braden 1834-1890 and Caroline Cowden Braden 1837-1898. The gift of Mrs. Harriett A. Carlin, Mrs. Sarah E. West, Miss Alma B. Harper, Mr. James S. Braden. Designed and made by Heaton, Butler & Bayne, of London, England.

The Visit of the Magi: with St. Raphael and St. Uriel above, the Flight into Egypt, and Christ in the Temple below.

Fifth Window — In memory of John Thompson McKennan 1831-1889 and Katherine Arnett McKennan 1845-1894. The gift of Mrs. Annie Grammer, Mrs. Harriet Grammer, Mr. Bowman McKennan, and Mr. John P. McKennan. Designed and made by Heaton, Butler & Bayne, of London, England.

The Nativity: St. Michael and St. Gabriel above; below the Annunciation and the Salutation.

On the wall of the South aisle, under the second window is a tablet in memory of William Henry Raymond Hilliard, Vestryman 1917 to 1924 and Senior Warden 1924-25. Born December 22, 1859. Died February 22, 1930.

THE SOUTH NAVE CLERESTORY WINDOWS

First Window — In memory of Eliza Kelso Carrier, 1840-1916. The gift of the members of her family. Designed and made by Heaton, Butler & Bayne of London, England.

The center lancet contains the figure of St. Andrew, the patron saint of Scotland and the first Christian convert and missionary. He is seen with the diagonal cross, symbolizing the method of his martyrdom, and also his humility. Tradition tells us that when condemned to death his request was that he should be crucified on a cross different from the Saviour, as he was unworthy to die on the same kind.

Second Window — In memory of Delia Raymond Carr, 1837-1911. The gift of Mr. W. H. R. Hilliard. Designed and made by Reynolds, Francis & Rohnstock of Boston, Mass.

St. James (Major) is shown as a pilgrim of Compostella. He wears a pilgrim's hat and bears the staff and gourd. On his robe and hat are embroidered the symbolic scallop shells. The figure, in a rich golden robe and placed against a background of brilliant blue, stands in a niche formed by decorative architectural work. In the quatrefoil at the crown of the lancet, and on the shield beneath the figure, are the staff, gourd, and wallet, and the three scallop shells, traditional attributes and symbols of St. James the Great.

Third Window — In memory of Sarah Stewart Griffin, 1865-1920. The gift of Mr. Hermon Griffin and Mrs. W. H. Nimick, Jr. Designed and made by C. J. Connick of Boston, Mass.

St. Philip is represented holding a staff surmounted by a Latin Cross, and the book is given him to show that he was one of the preachers of the gospel. The cross at the top of the lancet is a traditional emblem of his. The other emblem, a basket of bread, was given to him because Christ said, "Whence shall we buy bread that these may eat?" St. John 6:5.

Fourth Window — In memory of Mary Gillespie Magee Neale, 1849-1921. The gift of Mrs. J. Verner Scaife, Mr. James M. Magee and Rev. John G. Magee. The window was designed and made by Heaton, Butler & Bayne of London, England.

The center lancet contains the figure of St. Matthew, Apostle and Evangelist. He is portrayed with the pen in his right hand and a book in his left, denoting his authorship of his Gospel.

Fifth Window — In memory of George W. Guthrie, 1848-1917. The gift of Mrs. George W. Guthrie. Designed and made by Reynolds, Francis & Rohnstock of Boston, Mass.

St. James (Minor) is shown as one of the twelve disciples. In his left hand he holds a book, emblematic of the epistle which he wrote, and in his right hand he holds a fuller's club, in reference to his martyrdom. His robe is a brilliant blue, and the background of the figure is a deep rich ruby. The emblems at the top of the lancet—a saw and a club—and the three fuller's clubs on a shield beneath the figure are the attributes and emblems of St. James the Less.

Sixth Window — In memory of Jeanie Lowrie Childs Wurts, 1861-1924. The gift of Mr. A. J. Wurts. Designed and made by C. J. Connick of Boston, Mass.

Saint Jude is represented as a young man with nascent beard holding his traditional symbols, the lance and the ship of the type known as the Lymphad. This ship motif is repeated in his shield below, and the anchor is used as the symbol above.

THE SOUTH TRANSEPT WINDOW

In memory of Edwin Bindley 1842-1906. The gift of Mrs. Edwin Bindley. Designed and made by Heaton, Butler & Bayne, of London, England.

This window is a wonderful combination of delicacy, refinement and power. Some of the figures are of exquisite beauty. It is seen best from the other side of the church, where it gains the needed distance, and its cool silvery tones, blending with the warm splendor of the south aisle windows, give a thrilling effect. It is lighter in key than the other windows, as the design of the architect requires a full strong light to be thrown through the crossing, and past the entrance to the choir, in effective contrast to the dimness of the rest of the church.

This window is intended as a great historical record of the Church in England, Scotland, Ireland and Wales during the early centuries of its existence. It contains the figures of twenty-one British Saints, Martyrs and Missionaries in their traditional costumes, and with their respective emblems, each enclosed in rich ornamental canopy work of the fourteenth century. At the top of the three lancets are the patron saints of the four countries. In the center St. George of England, a legendary character, possibly with some historical basis in St. George of Cappadocia, a Christian soldier and martyr under Dioclesian. He bears the red cross of England charged upon his shield, has the Garter of his Order about his knee, and is trampling on the dragon. On the right is St. Andrew, apostle and martyr, bearing the crux decussata, the emblem of his martyrdom. In the fourth century he became the patron saint of Scotland, and of its chief order of knighthood. On the left is St. Patrick of Ireland, through whose life and labors Christianity was so established in Ireland, that during the Saxon conquest, when the light in England was quenched in heathen darkness, Ireland became a center of learning, of religion, and of missionary effort. He is vested in the robes of the Celtic Church.

St. David of Wales is seated immediately below St. George, also in Celtic Costume. On his right is St. Gall, a missionary to the Swiss in the sixth century, after whom one of the prominent cantons of Switzerland is

named. On the left is St. Ninian, a missionary in the fifth century to the wild Picts of northern Scotland, whose name is revered in the Scottish Church as one who first brought the light of Christ into their heathen darkness.

Immediately below them, on the left, is St. Bede, the great Christian scholar and historian, whose life was like "a light shining in a dark place," and whose last efforts gave to the Church the first translation of St. John's Gospel into Anglo-Saxon. In the center is St. Aidan, the first missionary to the great kingdom of Northumbria, which after the Saxon conquest had gone back to utter heathenism. On the right is St. Anselm, Archbishop of Canterbury at the close of the seventh century, whose theological works in defense of the Incarnation, and whose defense of the Church against royal tyranny, have given him an honored name as a Christian scholar and statesman.

Then come St. Etheldreda, St. Edward, king and martyr, holding the cup of poison that caused his death, and St. Hilda a woman noted for piety, learning and influence.

Below them on the left is St. Cuthbert, who by his wisdom, patience and gentleness, was able to unite the ancient British and the English Churches, which in their separation were weak and helpless against the heathen forces, but in their united organization became a great national power. He holds in his hand the head of St. Oswald, whose body was removed at the time of the Saxon invasion and buried at Lindisfarne. At his feet is a swan, in remembrance of his goodness to birds, for whose care and protection he left a sum of money. In the center is St. Augustine, first Archbishop of Canterbury, who, with his reinforcements from Rome at the close of the sixth century, saved Christianity in Britain from utter extinction. On the right is St. Boniface, missionary to the Germanic tribes.

Beneath, on the left is St. Edmund, a Christian king of East Anglia, murdered by the Danes, whose body was discovered through the constant visits of his faithful dog, represented with his head on his knee. He holds in his hands the arrows by which he was killed. In the center is St. Alban, the first martyr of Britain, who having refused to abjure his faith, was beheaded in the year 304. On the right is St. Dunstan, Archbishop of Canterbury in the tenth century, a leader in Church and State, whose unflinching condemnation of unrighteousness in high places, and whose own fine character made him a power for good in the history of the Church.

In the lowest row is St. Columbo on the left, one of the greatest names in the early ecclesiastical history of the British Isles, who with twelve companions crossed from Ireland in the middle of the sixth century to the east coast of Scotland, and there, near where Oban now is, founded Iona, for centuries a center of learning, of religious life, and of missionary zeal. In the center is St. Joseph of Arimathea, who, according to the sweet legend, came to England with the Holy Grail, and built the first little Church on British soil at Glastonbury. On the right is the beautiful figure of St. Margaret of Scotland, the wife of King Malcolm, in the seventh century, a woman of noble character and saintly virtues, whose many works of piety, unceasing devotion to the Church, love for the poor, the orphans, the crippled, the afflicted of every kind, together with the whole example of her stainless life, won many to the Christian faith.

THE SOUTH TRANSEPT CLERESTORY

First Window — In memory of Cortlandt Whitehead, Second Bishop of Pittsburgh, 1882-1922. The gift of the Parishioners. Designed and made by C. J. Connick, of Boston, Mass.

Saint Timothy, Bishop of Ephesus, was a great student of the Old Testament, and for this reason is represented with the open book. For his emblem is used the club indicating the manner of his martyrdom.

Second Window — In memory of John Barrett Kerfoot, First Bishop of Pittsburgh, 1865-1882. The gift of the Parishioners. Designed and made by C. J. Connick, of Boston, Mass.

Saint Titus, First Bishop of Crete, holds the Temple of Jupiter which he induced the heathen to rebuild "in the name of one true God."

There are many legends indicating his wonderful success in converting people from paganism to Christianity, even showing a miraculous power in destroying their idols of worship. This power seemed a fitting thing to symbolize. Therefore the broken image of Diana is used to illustrate the characteristic legend of his having caused the image of Diana to fall to the ground "by ordering it to do so in the name of Christ."

Third Window — In gratitude for the ministry in this Parish of Boyd Vincent, Second Bishop of Southern Ohio. The gift of the Parishioners. Designed and made by C. J. Connick, of Boston, Mass.

Saint Barnabas wears a dalmatic and holds a cross. The stones in his left hand are in allusion to one of several legends as to his death. The three flames, another recognized emblem of his martyrdom, are represented on the shield beneath.

Fourth Window — In memory of George Hodges, Rector, 1889-1894. The gift of the Parishioners. Designed and made by C. J. Connick of Boston, Mass.

Saint John Mark, Bishop of Byblos, was ordained Bishop for the preaching of the gospel, and is, therefore, represented with the open book. The pastoral staff has been used as an emblem to indicate his rank of Bishop.

Fifth and Sixth Windows — In memory of John Cooper Bindley, 1808-1881, and Elmina McEwen Bindley, 1810-1887, the gift of Mr. John Bindley. Designed and made by Heaton, Butler & Bayne of London, England.

These two single lancets contain the figures of Ezekiel and Daniel, both Prophets of the Captivity. The former a priest of the Temple at Jerusalem who shared the exile of King Jehoiachin. He is seen with a pen in one hand and in the other carries a scroll. In the lower panel is the symbol of this prophet, a turreted gateway. Daniel is portrayed with the plan of the New Jerusalem in one hand and in the other a pen. The lower panel shows the four-horned ram: Daniel 8:8 and 22 verses.

MEMORIAL TABLETS

On the wall of the South Transept are three tablets as follows:

Samuel Boyd Douglas
1837-1916

Vestryman 1872-1916
Treasurer 1895-1916

Numbered with Thy saints in glory everlasting.
The gift of the Vestrymen of Calvary Church.



All Saints' Chapel

In loving memory of S. Jarvis Adams
Born April 21, 1837
Died July 5, 1918
Superintendent of Sunday School 1867-1888
Vestryman 1869-1876
Faithful unto death.
The gift of the members of his family.

George Muirson Totten Taylor
1843-1915
Vestryman 1885-1915
Junior Warden 1892-1915
Whom Thou has redeemed with Thy precious blood.
The gift of the Vestrymen of Calvary Church.

THE ALL SAINTS' CHAPEL

The Window

In memory of James Hall McIlvaine, D.D., Rector of this Parish, 1900-1916, the gift of the Parishioners, made by Heaton, Butler & Bayne, of London, England.

The window, in two lancets, represents St. Paul preaching on Mars Hill at Athens. The scene is taken from the words of the Acts of the Apostles, 17:22, 23. "Then Paul stood in the midst of Mars Hill, and said, Ye, men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, 'To the unknown God.' Whom therefore ye ignorantly worship, Him declare I unto you."

The window bears the inscription: "For in Him we live, and move, and have our being."

The Reredos

In memory of Anne Burgwin Scully 1883-1917, the gift of Mr. Arthur M. Scully, is of the design of Dr. R. A. Cram and made by Wm. F. Ross & Co., of Cambridge, Mass. The panels hold figures of our Lord with St. John, St. Mary, St. Anne, St. Francis of Assisi, St. George and St. Michael.

The Altar

In memory of Sallie Ward Childers, 1865-1897 and Emily Eardley Childers 1894-1896, the gift of Mr. C. E. E. Childers. Designed by Dr. R. A. Cram and executed by J. Franklin Whitman Co., of Philadelphia, Pa. It has the border of the vine and grapes and at its ends the figures (left) St. Gabriel with the lily of the Annunciation, and (right) St. Michael with his sword.

The Communion Rail

In memory of Charlotte Elizabeth Hoag 1816-1905. The gift of Miss Margaret Hoag. Designed by Dr. R. A. Cram. Made by W. F. Ross & Co., of Cambridge, Mass.

Baptistry Window (South Wall)

In memory of the Rt. Hon. Hugh Childers and Mrs. Childers. The gift of Mr. C. E. E. Childers. Made by Heaton, Butler & Bayne, of London, England.

The right hand figure is St. Hugh of Lincoln and the left St. Victoria. The window is a replica of a memorial window to the same persons which was placed by their children some years ago in the parish church of Cantley, Yorkshire, England, the home of the Childers family. St. Hugh was Bishop of Lincoln in 1200 and famous for good works, concerning whom Richard First said "If all the Bishops in my realm were like that man, kings and princes would be powerless against them." He is depicted in this window in full Episcopal garb, mitre, crozier, etc., and with the graceful figure of a swan portrayed by his side in reference to a favorite swan which tradition says the Bishop kept in his moat and which was accustomed to put its head caressingly up his sleeve to be stroked.

Immediately below this window is a memorial tablet as follows:

To the Glory of God
and in loving memory of
James W. Brown
Born July 14, 1844—Died Oct. 23, 1909
Senior Warden 1891-1909

"Christ's faithful soldier and servant unto his life's end."

THE BAPTISTRY

The Font

The gift of John Bissell Jackson, carved by John Evans & Co., of Boston, Mass., is of Caen stone and carries on each face the symbol of an Evangelist, flanked by the fleur de lis, the symbol in Christian art of the Trinity.

The Font Cover

In memory of Sarah Miller Tomer Schirra 1894-1923 with the inscription "But as many as received Him, to them gave He power to become the sons of God." It is the gift of Mrs. W. K. T. Sahm, designed by Dr. R. A. Cram and made by W. F. Ross Co., of Cambridge, Mass. The cover is hexagonal in shape with six charming colored wood carvings: The visit of Mary to St. Elizabeth, the Naming of St. John, Jesus and St. John the Baptist, the Preaching of St. John the Baptist, the Baptism of Jesus, the Beheading of St. John the Baptist. The fine wrought iron counter weight is by F. Krasser & Co. of Roxbury, Mass.

The stone figure on the wall over the Commemorative stones is the figure of St. John the Baptist, carved by J. F. Whitman Co., of Philadelphia, Pa.

The seals over the door of the Working Sacristy are those of Canterbury, Rome and Jerusalem.

In the South wall of the Choir ambulatory is a single lancet which contains a memorial to Charles Adam Wolfe and Caroline Childs Wolfe, a gift of the members of the Wolfe family. The design presents the supper at Emmaus as it is symbolized in the text of St. Luke 24:35; "He was known

of them in breaking of bread." The significance of the Supper at Emmaus is also expressed in the ornamental design of grapes and wheat, in the sacred monogram, and in Alpha and Omega, also accepted in Christian art as important symbols of Christ the Redeemer. The window was designed and made by C. J. Connick of Boston, Mass.

THE WORKING SACRISTY

This part of the south ambulatory is furnished with ample cupboards and drawers for the various altar hangings and Communion Linen; also a vault for the care of the Communion Vessels.

Within the Sacristy is a small window in memory of Sarah Ann Walker 1812-1885, the gift of Edward Walker, designed and made by Cox Sons, of London, England. The theme of this window is taken from The Acts of the Apostles 9:3-6. "This woman was full of good works and almsdeeds which she did." Dorcas is seen distributing gifts of clothing to a group of children.

THE BELLS

The gift of Miss Helen C. Frick. Designed, made and installed by the Meneely Bell Co., of Troy, N. Y.

The chime of eleven bells consist of the following weights and tones:

D	3,500 pounds
E	2,500 pounds
F sharp	1,800 pounds
G	1,550 pounds
G sharp	1,200 pounds
A	800 pounds
B	700 pounds
C	550 pounds
C sharp	450 pounds
D	400 pounds
E	350 pounds

Total Weight	13,800 pounds
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Almost a year was taken in the manufacture of the bells which were cast from the highest grade of bronze metal. In order to obtain uniform tone color which is so essential to the success of chime building, many bells had to be cast before the proper selection was made. The operation of the ringing the chime takes place in a small room erected under the bells on the bell-deck at the top of the tower. Here is built a double frame enclosing a series of levers, one to each bell. The bells are rung by means of chains and rods leading from the bell-clappers and passing through pulleys to the position of the ringer, where they are attached by movable straps to the manuals in the form of levers which are operated by a single player.

THE GREAT LANTERN WINDOWS

The great lantern is enriched by a series of sixteen windows in groups of four. They represent various phases of characteristic powers, virtues and spiritual attainments associated with Christianity. Symbolism in form and color has been observed throughout all the groups, and on account of their great distance from the eye, they have been treated with boldness and vigor

in design, as well as color. Designed and made by C. J. Connick, of Boston, Mass.

East Group: The Four Archangels

In memory of Mrs. Frances G. Vandergrift. The gift of Mr. and Mrs. Thomas R. Hartley.

Saint Michael is represented in full armour, holding the flaming sword and the scales, his symbols of militant power and justice.

Saint Gabriel holds the lily, his symbol as the angel of the Annunciation.

Saint Raphael bears the pilgrim staff, as the guardian of pilgrims and wayfarers, and holds the fish to recall his watchful care of young Tobias.

St. Uriel holds the sun, the symbol of his heavenly wisdom, and to recall his office as Regent of the Sun.

West Group: The Four Wise Sainly Leaders

Saint Jerome—This scholar saint is represented in the robes and hat of the Cardinal. One of his greatest works was the translation of the New Testament into Latin. This is suggested by the book surmounted by the "Cross Potent" and by a pen in his hand. The lion is his best known symbol, and recalls the story of his restoration of the wounded lion during his sojourn in the desert.

Saint Ambrose was one of the Latin Fathers of the Church. He holds the bee hive to recall the story of his eloquence, and that when an infant in his cradle a swarm of bees alighted on his mouth without injuring him. He wears the rich robes of the Bishop, as he had great power as Bishop of Milan, and he holds in his hand the scourge. The latter is the emblem of the castigation of sin, and probably signifies the penance placed on the Emperor Theodosius. The three thongs may indicate the triumph over Arians in Italy.

Saint Augustine is the Patron of theologians and learned men. He is dressed in rich ceremonial robes of the Bishop, and holds a book in his hands on which is inscribed the flaming heart pierced by two arrows, a symbol of his passionate devotion and his sufferings in the cause of Christianity. The "Te Deum" of Saint Ambrose was composed and sung on the occasion of St. Augustine's baptism. This window is in memory of James Bryar and Jane Hall McElory Bryar, the gift of Miss Henrietta Bryar.

Saint Gregory the Great wears the costume and the tiara of the Pope. He carries a book and quill. On the book is inscribed his arms, and before him is a dove suggesting the legend that the Holy Spirit in the form of a dove inspired him while he wrote his sermons and theological works.

North Group: The Four Militant Saints

Saint George of Cappadocia is at once recognized from his well known shield of a red cross on a white ground, and from the fact that he slays the great dragon. He is famous in history and legend and is the Patron Saint of England. This window is in memory of Mary Maxwell McCreery, the gift of Mr. J. Rogers McCreery.

Saint Genevieve of Paris holds the shield of Paris in her hands to suggest her deliverance of Paris from Attila. At her right shoulder stands an angel with a candle, while at her left, a red devil flies from her. These little figures with a suggestion of lightning strokes in the background suggest the legend that her candle was blown out by a troublesome devil and constantly relighted by her attendant angel as a tribute to her faith. This win-

dow is in memory of Caroline R. Groff, parish visitor, 1884-1924, the gift of the parishioners.

Saint Joan of Arc is surrounded by flames; holds her unsheathed sword and bears on her breast her arms—the sword, the cross and two Fleur-de-lys. This window is in memory of Charles Frederick Wells, the gift of the Misses Wells.

Saint Theodore is often seen in ecclesiastical art as a companion of St. George. His legend is similar, and he is shown armed, attacking the dragon.

South Group: The Four Friendly Saints

In memory of the Hon. and Mrs. John H. Bailey, the gift of Mr. Reade W. Bailey.

Saint Francis of Assisi is at once recognized in his well-known habit, and surrounded by birds and small animals, holding flowers in his hand.

Saint Elizabeth of Hungary holds roses in her mantle to symbolize her charity, when bread, offered for charity, turned into roses.

Saint Agnes is a girlish figure, and holds the lamb, as a symbol of her gentleness, innocence and fidelity. She was one of the four great virgin martyrs of the Latin Church.

Saint Vincent de Paule is venerated as the founder of the Order of the Sisters of Charity, and also, as founding the first foundling hospital. He is shown in the Franciscan habit with a foundling child in his arms.

THE NORTH TRANSEPT WINDOW

In memory of John B. Jackson. The gift of Miss Mary L. Jackson. Designed and made by The Gorham Co., of New York City.

The theme of the window is given by the inscription in the central lancet, "We praise Thee, O God." It is an attempt to represent a part of the Te Deum, the greatest hymn of praise to the Blessed Trinity ever written, and which has formed a part of the worship of the Church for fifteen centuries. In the apex of the central lancet is a triangle sending forth golden rays, in which is the Hebrew word Jehovah, "I AM," as no pictorial representation of the everlasting Father is possible. God the Son is shown as a majestic and kingly figure of great beauty, crowned, and seated on a throne, radiating effulgent glory in all directions, in one hand holding the orb of the world surmounted by the cross, in the other a sceptre, with the foot bared, showing the marks of the nails. "Thou art the King of Glory, O Christ." God the Holy Ghost is represented as the Dove, surrounded by an aura of light and conventional clouds. "Also the Holy Ghost the Comforter." This is the central point of all the light in the window, from which it is composed.

The upper part of the three lancets is filled with the hosts of Heaven, all in the act and attitude of praise. "To Thee all angels cry aloud, the Heavens and all the Powers therein." The Powers represented by the four Archangels. On the right of the window (our left) is Michael in full armor, with sword and shield; in the center kneeling, St. Gabriel with the lilies, and St. Raphael with the staff; on the left St. Uriel with the book, four splendid figures. Beneath their feet and above the throne is a rainbow arch, binding the three lancets in one, and filled with a drift of Cherubim; while below the throne are two Seraphim, each with six wings, "To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Hosts."

On each side of the throne are the Apostles. On the right with cross and staff is St. John Baptist, the forerunner of the Apostolic band. Next to him is St. Peter with the keys, St. Bartholomew, St. Matthew and his Gospel, St. Jude with his axe, St. Andrew with his cross, and St. Thomas stretching out his hand with the words "My Lord and My God." On the left above is St. Paul with the sword, St. John with the chalice, St. Simon with a saw, St. James the Greater, and St. James the Less, St. Philip kneeling with his staff. "The glorious company of the Apostles praise Thee."

Beneath them are the prophets. On the right David with his harp, Moses with the tables of the Law, Samuel kneeling in the foreground, and the head of Nehemiah in the background. In the center is Isaiah, with the inscription, "The Mighty God, the Everlasting Father, the Prince of Peace;" Ezekiel with the words, "And ye my flock, the flock of my pasture, and I am your Shepherd, saith the Lord God," and Jeremiah seated with scroll and pen. On the left is Miriam with cymbals, a noble figure, next to her Elisha, then Elijah in the chariot of fire, and Daniel kneeling. "The goodly fellowship of the Prophets praise Thee."

In the next rank are the martyrs. On the right the Holy Innocents, one with a dagger and one with a palm, St. Perpetua, St. Agnes with her lamb, and St. Dorothea with the fruit; in the center St. Felicitas, St. Cecilia with the musical instrument, St. Clement, St. Catherine with the wheel; on the left St. Ignatius with the lion, St. Stephen with the palm, St. Alban with the sword, and St. Polycarp with the book. "The noble army of martyrs praise Thee."

The two kneeling angels, one on each side of the scroll on which are the first words of the Te Deum, swinging censers with incense, are symbolical of the idea of praise.

In the lower part of each lancet is represented the Church of God of all ages in all lands. On the right the kneeling figures are St. Francis of Assisi and St. George of England; St. Denis of France with an Ethiopian looking over his shoulder; St. Olaf of Sweden, and Bishop Seabury of America; on the left a Bishop and Priest of the Anglican Church, a Roman Cardinal in red, St. Bonaventura; Ignatius Loyola in armour, the soldier and missionary; in the background an Italian Monk, an Indian and a Chinaman. In the center are represented the plain, unknown, unnamed people who make the great body of the Church in all ages, men and women, boys and girls, holding up the Cross, reading their Bibles, singing their hymns. "The Holy Church throughout all the world doth acknowledge Thee." And at their feet the grass and leaves and shrubs and over their heads the vine and the cluster of grapes; "All the earth doth worship Thee."

The window is primarily decorative, as it should be, for color is three-fourths of the window, as conduct is three-fourths of life. The color is superb in its depth and richness and splendor, with its crimsons and purples and flame color and ruby, its notes and accents of orange and amber, its cooler blues and greens and olives, in every contrasting and complementary variation. The painted glass is never dull and dead but translucent, while the free use of the "pot metal" gives a brilliance that is never crude or harsh. The drawing firm, strong, spirited with sureness of touch and confidence of power, many of the figures are of great beauty and grouped with great skill; the faces are always full of character and feeling, the drapery thought out and arranged with much study and labor. Everywhere there is life, action, movement with a dignity and reverence and tender feeling that never fails.

It is not surprising that the Gorham Company of New York, were more than a year in its production, with fifty full length size figures, and forty faces and half length figures. It is a great window, possibly the greatest of a modern type that this country has produced, and a fitting memorial of one of the noblest characters that Calvary Parish ever had.

On the wall of the North Transept are four tablets as follows:

To the Glory of God
And in loving memory of
Harry E. Sheldon
1862-1937

Out of the depth of his understanding
he served God and Mankind
with becoming simplicity.

Faithful unto Death
Hattie Silliman Imbrie
1859-1919

This memorial of a Christian life is dedicated by her Husband
and her Son.

To the Glory of God
And in loving memory of
Harry D. W. English
Born Dec. 21st, 1855—Died March 28th, 1926
Vestryman 1895-1909
Senior Warden 1909-1921
“A workman that needeth not to be ashamed.”

In loving memory of
Richard Biddle McIlvaine
Dec. 25, 1883-May 31, 1911

Yea, speedily was he taken away lest that wickedness should alter his understanding or deceit beguile his soul. For his soul pleased the Lord. Therefore hastened He to take him away.

THE NORTH TRANSEPT CLERESTORY WINDOWS

First Window—In memory of Persifor Frazer Smith, 1849-1918, and Laura Wood Smith, 1853-1918. The gift of Mrs. George S. Oliver. Designed and made by Heaton, Butler & Bayne of London, England.

St. Stephen, Martyr, is seen with the palm of victory and two stones, the symbol of his martyrdom. In the lower panel is the victor's crown and crossed palms.

Second Window—In memory of Astley Cooper Clark, M.D., 1869-1918. The gift of Mrs. Jessie Clark Morris. Designed and made by Heaton, Butler & Bayne of London, England.

St. Luke the Beloved, physician and friend of St. Paul. His authorship of the Gospel is denoted by the scroll in his right hand, his left holds the traveller's staff surmounted by the emblem of his profession as a physician—the caduceus. In the lower panel is figured the ox, typifying sacrifice.

Third Window—In memory of Catherine A. Holmes, 1857-1924. The gift of Mr. A. V. Holmes. Designed and made by C. J. Connick of Boston, Mass.

Cornelius the Centurion, is holding an emblem combining the Roman Eagle with the white cross for Christianity, symbolizing his conversion. The lamp of faith is shown on the shield which is significantly blue.

Fourth Window—In memory of Dr. A. J. Davis, one of the early friends and founders of this parish. The gift of Mrs. W. K. T. Sahm. Designed and made by C. J. Connick of Boston, Mass.

Saint Silas is shown as a bishop and teacher. The book and its position in his hands serves to symbolize this distinction. The shield beneath represents Corinth, of which, tradition says, Silas was Bishop.

Fifth and Sixth Windows—In memory of William St. Clair Denny Corcoran, 1859-1913. The gift of Mrs. W. D. Corcoran. Designed and made by Heaton, Butler & Bayne of London, England.

These two lancets contain the figures of Jeremiah and Isaiah. The former is seen with pen in his hand indicating his authorship of his book of prophecy uttered during the reign of King Josiah and continuing after the Captivity. It was told of him that after his death he appeared in visions to those contending for the faith, like an angel from heaven strengthening them. Isaiah, prophet and citizen of Jerusalem holds the pen in his right hand with a sack in the left, symbolizing penitence. Tradition says he suffered martyrdom by being sawn asunder. The lower panel shows a pair of tongs with a flaming coal: Isaiah 6:6, 7.

THE ROOD SCREEN

In memory of William Raymond and Nancy H. Raymond. The gift of Mrs. William Carr. Designed by Dr. R. A. Cram and made by Wm. F. Ross & Co., of Cambridge, Mass.

The Screen bearing the great rood or cross, may symbolize the separation between the Church and the World. The keynote of all its carving, and of all the Chancel woodwork, is Christ's chosen symbol of Himself and His people, the vine and its fruit.

The flanking statues on either side of the rood are St. Mary and St. John.

The large coats of arms below on the parapet are those of distinctive sees of the Church in England, Scotland, Ireland and Wales. Lincoln, London, Winchester, Canterbury, York, Carlisle, Wells, and Durham.

The Screen is one of the most elaborate yet set up in this country; it is of the "vaulted" type so little known here, but so common in England, particularly in Devonshire, which is the richest county in England, so far as screens are concerned.

The wood is oak, slashed, not quartered; the grain is unfilled, and the color, which is a medium grayish brown with a silvery cast, is almost wholly the result of fuming and staining with ammonia; the surface is perfectly dead without lustre or gloss. All the cabinet work was done by W. F. Ross & Co. while the statues were designed and carved by Mr. Kirchmayer of the same firm, who is, in a sense, the last representative of the great mediaeval schools of wood carving. His work is fragrant with the beauty



Pulpit and Rood Screen

of the old Bavarian wood carvers of Oberammergau. The workmanship throughout is as fine and exact as that of the best period of the middle ages, while the statues show the sculptor at his best. In variety and individuality, in a certain mediaeval quality that is yet in no way affected or archaeological, and particularly in monumental dignity and strong significance, they certainly take first rank amongst the figure-sculpture in wood thus far produced in modern times.

THE PULPIT

In memory of Harry G. English. The gift of Mr. H. D. W. English. It has on its base the great preachers of righteousness in the Old Testament, Jeremiah, Zechariah, Hosea, Ezekiel and Habakkuk. Above are some of the great preachers and teachers of the Christian Church, St. Chrysostom, St. Athanasius, St. Bernard of Clairvaux, St. Francis of Assisi, St. Anselm and Savonarola. The seals on the shields in the panels are those of the dioceses of Pennsylvania, (reading from left to right) Erie, Pennsylvania, Pittsburgh and Harrisburg.

THE LECTERN

In memory of Kate A. Clapp, 1856-1890, the gift of Mr. and Mrs. D. C. Clapp.

The lectern represents the verse in The Revelation: "I saw an angel having the everlasting Gospel." It is meant to have the Old Testament on one side and the New Testament on the other.

THE LITANY DESK

In memory of George M. T. Taylor, Junior Warden 1892-1915, the gift of Mrs. George M. T. Taylor.

THE CHANCEL

The plan of Calvary Church offers an unusual opportunity for the development of a complete scheme of decorative woodwork; the chancel, with its open arcades and flanking ambulatories, has been wholly framed in by mullioned and canopied screens and parcloles of unusual elaboration, and these are continued at the east end, where they rise in the center into a low but extremely rich reredos set thick with statues of saints and angels.

The general style of the chancel furniture may be considered broadly as late English fourteenth century, but it has been modified in so many ways in order to give it a certain modern quality that it cannot be considered archaeological. It is more massive and structural than is the case with the better known Perpendicular work, though the wooden character is preserved throughout. The screen and choir parcloles are broadly coved and vaulted, while the reredos, extended to the side walls by rich screens pierced by doors to the east ambulatory, is treated rather as an immensely enriched wall than as a decorative adjunct to the high altar.

THE CHOIR STALLS

The finials of the choir stalls are figures representing four angels, with musical instruments, and eight of the great hymn writers: David writing the Psalms; Zacharias, the Benedictus; Simeon, the Nunc Dimittis; St. Mary, the Magnificat; St. Bernard of Cluny, the author of "Jerusalem the Golden," "The world is very evil"; etc.; St. Bernard of Clairvaux, author of "Jesu, the very thought of Thee," "Jesu, thou joy of loving hearts"; St. Andrew of Crete, "Christian, dost thou see them?"; St. Theodulph, "All glory, laud and honour."

THE ORGAN

The gift of Mr. John B. Jackson and Miss Mary L. Jackson, made by the M. P. Moller Co. of Hagerstown, Md. The specifications were drawn by Mr. John Q. Everson of Pittsburgh, Pa.; the Rev. J. H. McIlvaine and the Hon. J. J. Miller acting as a committee of the Vestry in the selection and investigation of the requirements for the instrument.

It is a straight-forward, common-sense organ without tonal frippery and devoid of organ builders gee-gaws. It is designed for the church service, moulded for that purpose and tuned to that end.

It is a three-manual instrument with a detached console, or desk-key-board. The action is electric pneumatic which means that the communication from key to wind-chest is electric with a pneumatic bellows under each pipe. There are a number of nice tonal qualities. The diapasons, the body-tone of the instrument, are excellent in timbre. They are gauged to the building and do not overload it with volume and while they are of large scale and on a heavy wind pressure, nevertheless, there is a certain refinement. The reeds are round and without the usual nasality. The strings are vibrant and capable of nuance. There are a number of stops modeled after the instruments in the orchestra, as to-wit, the clarinet, oboe, and flutes, and they have all the qualities of their precursors. There is a bell-stop or Deagan, of an octave and a half, that is uncommonly faithful in quality. Like most bell stops it consists of a set of steel bars which are hit with small hammers, much after the fashion of the piano-forte mechanism.

Beside the main organ there are two auxiliary organs, or to be exact, sets of pipes. They are a processional organ in the hall-way, intended to establish pitch and rhythm for the choir. (This organ was one of the first of its kind to be set up in America.) In the rear gallery there are to be found two heavy stops, a diapason and tuba, to aid in congregational singing.

ORGAN SPECIFICATIONS

The Great Organ. (13 stops, 976 Pipes) contains 16 ft. Double Open Diapason, 8 ft. First Open Diapason, 8 ft. Second Open Diapason, 8 ft. Gross Flute, 8 ft. Gamba, 8 ft. Gemshorn, 4 ft. Flute Harmonic, 4 ft. Principal 2 2-3 ft. Twelfth, 2 ft. Fifteenth, 4 ranks Mixture, 8 ft Trumpet, 16 ft. Trumpet.

The Swell Organ. (16 stops, 1,257 pipes) contains 16 ft. Bourdon, 8 ft. Open Diapason, 8 ft. Stopped Diapason, 8 ft. Viol D'Orchestre, 8 ft. Aeoline, 8 ft. Vox Celeste (2 Salicionals), 8 ft. Quintadena, 4 ft. Flauto Traverso, 4 ft. Octave, 2 ft. Flautina, 5 ranks Dolce Cornet, 16 ft. Contra Fagotta, 8 ft. Cornopean, 8 ft. Oboe and Bassoon, 8 ft. Vox Humana, (in separate swell box at rear of swell organ main box), 4 ft. Clarion.

The Choir Organ. (10 stops, 598 pipes) contains 16 ft. Dulciana, 8 ft. English Open Diapason, 8 ft. Melodia, 8 ft. Unda Maris, 8 ft. Dulciana, 4 ft. Flute D'Amour, 4 ft. Fugara, 2 ft. Flageolet, 8 ft. Clarinet, 8 ft. Orchestra Oboe.

The Pedal Organ. (8 stops, 340 pipes) contains 16 ft. Double Open Diapason, 16 ft. Dulciana, 16 ft. Violone, 16 ft. Bourdon, 8 ft. Bass Flute, 8 ft. Violincello, 4 ft. Octave, 16 ft. Trombone.

Couplers 17, Mechanicals 4, Coupler Cancels 3, Combination Pistons 11, Pedal Movements 9.

The Processional Organ. (2 stops, 72 pipes) Diapason and Dulciana.

The Gallery Organ. (2 stops, 82 pipes) Tuba and Open Diapason.

Chimes. (1 stop) Deagan-octave and half.

Total—52 stops and 3,325 pipes.



The Sanctuary

THE CHANCEL WINDOW

In memory of Thomas M. Howe, Mary Ann Howe, Alice B. Howe, Eleanor Howe Nimick. The gift of Mrs. George W. Guthrie, Mrs. James W. Brown, Mrs. W. D. Corcoran, Mr. George Howe, Mr. F. B. Nimick. Designed and made by Mr. William Willet, of Pittsburgh, Pa.

This window with its medallion lines, its heavy leading, its deep and powerful colors preserves the tone of the French glass of the fourteenth century, while its composition and design are sufficiently modern.

In this window the scenes of the Passion are represented in the larger medallions, and the passion types of the Old Testament in the smaller.

The lowest medallion of the left lancet is the Anointing at Bethany. There are five figures beside the Master in the group—Mary pouring ointment on His head, Lazarus kneeling in the background, two disciples on the left, and Simon the Leper, the Master of the house, in the foreground. The inscription is "She is come aforehand to anoint my body to the burying."

The corresponding scene in the central lancet is the Last Supper. The eleven disciples are grouped about the Master, with Peter and John on His right and left. The Lord, in the center, is dipping the cake of unleavened bread into the cup, with the light falling full upon Him. There are two inscriptions: "This do in remembrance of Me," and "Ye do show forth the Lord's death till He come."

In the right lancet is Gethsemane. In the light of the pascal moon, the Saviour is standing with bowed head and clasped hands, with His three disciples, two of them kneeling, one standing with covered head, and the words, "My soul is exceeding sorrowful even unto death."

The smaller medallions above represent, on the left, Daniel in the den of lions, whose mouths are sealed, a type of Christ in the grave with the powers of Death and Hell powerless to harm Him.

In the central lancet is Joseph sold by his brethren, with the words, "And they sold Joseph for twenty pieces of silver."

The right lancet represents the Scape-goat, with the high priest laying his hands upon him, and the name Azazel above, the name of the evil spirit of the wilderness, to whom the goat was supposed to be sent. The inscription is: "Wherefore Jesus also suffered without the gate."

In the next row above, on the left, is the Betrayal, with the Lord in the center, embraced by Judas, the three disciples on the right, on the left the Roman soldiers, and the temple police with spears and torches. The inscription: "Betrayest thou the Son of Man with a kiss?"

In the central panel is Christ before Pilate. In the center Christ with His hands bound, on the right and left the Roman guards, in the background, on the right, the high priest and a scribe seated, holding a pen. On the left Pilate seated, with his hand stretched out toward Jesus, a scroll across his knees, with the words, "Quod scripsi, scripsi." Above are the words, "Ecce Homo." Above all is a great hand, indicating that the hand of God was in all this, and the wolf, suckling the twins, the symbol of the Roman power, is beneath the Saviour's feet.

In the right lancet is Christ before Herod. The Saviour is seated in mockery on a throne, clothed in a robe of royal purple, with His hands bound, on each side a soldier in armor, above Him the seven-branched candlestick, the symbol of the Jewish Church, and the head of the high priest: beneath Him a scroll with the inscription: "Yet He opened not His mouth."

The smaller medallions in the row above represent the Sacrifice of Isaac, with the boy Isaac, Abraham with lifted knife, the fire, the angel, and the sheep in the background. The words are, "By faith Abraham offered up Isaac."

In the central lancet is the Brazen Serpent, the tall figure of Moses pointing the sufferers at his feet to the uplifted serpent, with the words above, "As Moses lifted up the serpent in the wilderness."

The scene on the right is the Passover. A man and his wife with another figure, probably his father, are seated at the table, through the open window shines the pascal moon, and the death angel with drawn sword stands in the background. The inscription is "Christ our Passover is sacrificed for us."

The larger scenes above are, on the left, Christ Bearing His Cross. The form of the Master is bent under the weight of the heavy cross, a soldier walks beside Him, another is helping Him, a mourning woman stands in the background, below are the words, "I have trodden the winepress alone," and above, "Surely He hath borne our griefs."

In the center is the Crucifixion. Christ hangs upon the cross, with St. John and St. Mary on either side, but it is not the dead Christ with bowed head, the helpless victim of death; it is the triumphant Christ with uplifted head, looking death in the face, and apparently saying, "O death, where is thy sting?" The inscription is "Consummatum est, it is finished," and above are the letters, I.N.R.I., "Jesus of Nazareth, King of the Jews."

On the left is The Deposition, with the lifeless body and the two women in the foreground, the empty cross and the Roman guards in the background, and the words, "He was made sin for us, who knew no sin."

The smaller scenes above are the Return of the Dove, Moses and the Law, and the Mercy Seat.

At the top of the Window, on the left, is The Guarded Tomb. In the background is the sealed sepulchre with the letters S.P.Q.R. on the seal, above it three crosses, on the right and left the Roman guards, and in front, half kneeling, half rising, is an angel with extended hand, and the inscription, "O death, where is thy sting?"

In the right lancet is The Empty Tomb, with the two angels in white sitting on the right and left of the Sepulchre, Mary Magdalene in the foreground—on each side a star, and the words, "He is not here, He is risen."

In the central lancet is The Conqueror of the Grave. A kingly figure in royal robe, with a crown on his head, on each side an angel, in the hand of one a sword, and of the other a scroll, with the words, "From Everlasting to Everlasting." Beneath His feet the inscription: "I am the resurrection and the life."

In the apex of the center lancet is the figure of the Lamb, standing on the book with the seven seals, above are the words, Holy, Holy, Holy! on a scroll, and above that the seven stars and the cross.

At the bottom of each lancet is the word SANCTUS in large blue letters.

The quality of the old French glass is finely preserved, both in colour, composition, and design, yet there is no affectation in drawing and no archaism in method. The colour is brilliant, varied, and composed with extreme skill, while the tone is deep, rich, and sonorous. Altogether the window is notable to a degree, and serves to mark admirably the advance made in American glass beyond the period of the Hofmann illustration translated into the terms of opalescent and moulded glass.

As Gothic architecture rose to its height first in France, it was there that the windows attained their noblest beauty in the cathedrals of Chartres, Amiens, Beauvais, Bourges, Le Mans, and to a less degree in Rheims and Rouen. These windows of the thirteenth and fourteenth centuries consisted of small figures in many separate compositions, grouped in rows or tiers of medallions, very rich and dark in colour, with wide decorative borders and heavy leads. The early designers did not attempt to give details with the idea of creating a picture, as their successors of the Renaissance and of modern times have mistakenly attempted to do. They obtained their superb effects by a wonderful knowledge of colour, of the interaction of colours, the juxtaposition of complimentary colours, and the effects of distance. Colour was everything, they cared nothing for drawing and even liked to show their indifference to it by the most grotesque effects.

THE REREDOS

In memory of Elizabeth Nimick Bonham 1853-1886 and Elizabeth Nimick Bonham 1886-1894. The gift of Mr. and Mrs. D. G. Stewart. Designed by Dr. R. A. Cram and made by William F. Ross & Co., of Cambridge, Mass.

As we look up from the communion rail to the reredos crowded with the figures of saints and angels, the Lord himself in the midst of them, there comes into the mind the words of St. Paul, "Beloved of God, called to be saints." In the center stands the Lord, blessing the bread and the wine. On His right hand is St. John and on His left St. James. On their right and left St. Andrew and St. Philip, the first missionaries. On their right and left St. James of Jerusalem and St. Timothy, the first bishops. In the flanking divisions, St. Peter and St. Paul. On the right of St. Peter are three representative missionaries of our Church—St. Columba, St. Augustine, and St. Aidan. On the left of St. Paul are the three martyrs—St. Stephen, St. Ignatius, and St. Alban. And in the outside divisions the guardian archangels, St. Michael with his sword, and St. Gabriel with the lily of the Annunciation.

Below the statues in the reredos are large shields bearing in heraldic form proper symbols of the saints above them, and these are decorated only in gold.

THE HIGH ALTAR

In memory of John Edward Botsford, 1832-1888. The gift of Mr. E. P. Botsford. Made by Howard Hagar Co., of Pittsburgh, Pa.

Here are represented the four Evangelists and the vine and grapes.

The Sanctuary is enriched with two beautiful candlesticks, designed by Dr. R. A. Cram, one on each side of the Altar. They are the gift of Mrs. Edwin N. Ohl in memory of her husband.

THE COMMUNION RAIL

In memory of Anne Holdship Robinson. The gift of Miss Mary Robinson and Miss Anne Robinson.

At the ends and the gates are kneeling figures of angels, "with angels and archangels and all the company of heaven."



The High Altar

THE BISHOP'S AND CLERGY STALLS

In memory of Kate A. Clapp, the gift of Mr. and Mrs. D. C. Clapp. On the Bishop's kneeler is seen the seal of the Diocese of Pittsburgh.

The blazon of the seal is as follows: "Quarterly sable and argent, a cross azure, the superior cantons thus charged:—at dexter, between three bezants a bar chequy of the second and third (for Pitt), and at sinister, on a bar of the first, three plates (for Penn); the shield ensigned with a mitre and resting upon a key and a crozier in saltire.

THE CHANCEL FLAGS

On the Gospel side of the Altar stands the National Flag, on the Epistle side, the Flag of the Protestant Episcopal Church in the U. S.

Suspended from the Clerestory over the Bishop's Stall is the flag of the Diocese, bearing the seal of the Diocese; next to it is the National Flag; next is the flag bearing the arms of the State of Pennsylvania. On the right side, over the Clergy Stalls, is the flag of the U. S. Navy; next is the flag of the Federated Churches of Christ in the U. S.; and next to it is the flag bearing the arms of the City of Pittsburgh.

THE CHOIR CLERESTORY WINDOWS

Six lancets on the North side and six on the South contain the windows designed and made by C. J. Connick, of Boston, Mass. They are in memory of John Woodwell, 1860-1932; vestryman 1923-1929 and Senior Warden 1929-1930, the gift of Mrs. John Woodwell. As a group these windows symbolize those universal Christian virtues which have been called the fruits of the Holy Spirit. In each of the windows an angel figure holds the symbol of one of the twelve virtues: Love, a flaming heart; Joy, an eagle; Peace, an olive branch; Patience, an ox; Gentleness, a lamb; Goodness, a crown; Steadfastness, a lion; Meekness, a dove; Faith, a cross and chalice; Modesty, a lily; Temperance, a pitcher; Purity, a phoenix.

THE MORNING CHAPEL

In the gallery of the Morning Chapel are two lancets containing the figures of Mary and Martha of Bethany. Mary is holding an open book inscribed with the text: "Mary hath chosen that good part"; St. Luke 10:42. Martha is represented as a more active figure, holding a basket of fruit and with keys representing domestic responsibility. The medallions under the windows represent Jesus sitting in the Bethany house and Jesus at the tomb of Lazarus in Bethany. The windows were designed and made by C. J. Connick of Boston, Mass. and are in memory of Mrs. Elizabeth Kaye Sahn, the gift of Mrs. Andrew R. Connolly, Mrs. Lewis W. McIntyre and Mrs. Joseph S. Gish.

On the North Wall of the portico of the Chapel is a double lancet window in memory of B. C. Jillson, 1830-1899, the gift of Mrs. B. C. Jillson, designed and made by Heaton, Butler & Bayne of London, England.

The subject of the window is the visit of St. Mary to the home of St. Elizabeth, mother of St. John Baptist, St. Luke 1:39-56. It was during this

visit that St. Mary uttered that wonderful "Magnificat" that has come down through the ages of our Church.

At the back of the Morning Chapel stands the Holy Communion Table used in "Old Calvary" on Station Street from 1861 to 1907.

THE REREDOS OF THE MORNING CHAPEL

In memory of Rebecca Craig Diller, 1863-1908 the gift of Dr. Theodore Diller and family. Designed by Dr. R. A. Cram.

The reredos is a step toward a restoration of ancient ways. Built of delicately carved and sculptured wood, it is, nevertheless, entirely covered with beaten gold, except that here and there the hollows of the mouldings are touched with colour, the wings and vestment of the angels also, while the background is a wall or curtain of dull smoky blue-green, set with gold lilies in low relief.

The carving of the woodwork itself is of the richest possible nature and the gilding is the first large example of a restoration of ancient methods. It seems hardly necessary to say that the gilding such as we know it now on picture frames, etc., bears little relation to the ancient gold work of the Middle Ages. Then the surfaces were carefully modelled in "gesse" to give variety of texture, and gold in different shades was used, and the leaf being applied after a totally different fashion to that followed by commercial agencies today. This gold has also been lacquered in different tones and the result is a richness and a play of light and shade seldom found outside the famous work of mediaevalism.

The figures also have been worked up with an unusual degree of care; delicately carved in the beginning and with great individuality, the faces and hands have been treated with an ivory enamel, while the gold of the vestments has been tinged with colour and the gilded wings overlaid with a thin wash of rose colour.

Not only was the course followed justified by uniform precedent, but the peculiar position of the reredos gave added justification. The Chapel is the darkest portion of the church, the windows above the altar admitting little light, and being notably deep and resonant in its tones of green, blue and carmine. A center of luminosity was absolutely necessary at this point and more so that the elevation of the sills of the windows prevented the introduction of a lofty or dominating reredos. As it is, the gold and colour concentrated at this point give precisely the brilliancy and the luminosity that the architectural composition of the church so strongly demanded.

THE MORNING CHAPEL WINDOW

In memory of George White, 1802-1877 and Margaret McC. White, 1809-1899. The gift of Miss Frances M. White and Miss Georgianna White. Designed and made by The Willet Stained Glass Co., Pittsburgh, Pa.

This is a very dramatic window, almost startling in its vivid effects. The ebullient energy and overflowing vitality of the angel, in contrast with the repose of the other figures; the concentration of light and the high splendor of color, in contrast with the low, deep tones of the background,

make a powerful impression. It adds greatly to the beauty of the Chapel, and, seen from the nave through the perspective of arches and columns, is a distinct enrichment of the Church.

In the tracery above are the symbols of the four Evangelists. Below these is the inscription: "Behold the handmaid of the Lord." In the left panel is St. Elizabeth with the infant John the Baptist; in her hand, a staff with a scroll on which are the words, "Ecce Agnus Dei." In the panel beneath is the visit of the Virgin to Elizabeth. In the next panel is the angel Gabriel, in his hand the lily, the symbol in Christian art of the Virgin, and underneath are the words, "Ave Maria, gratia." "Hail, Mary, full of grace," from the Vulgate. In the next panel is St. Mary, reading the prophecies of the Messiah, with the symbol of the Holy Spirit above, and below the words: "Be it unto me according to thy word." In the right panel is St. Anne, according to tradition the Mother of St. Mary, instructing the youthful Virgin in the Hebrew Scriptures, who is carrying the scroll of the law. In the panel beneath is the Visit of the Shepherds.

THE MORNING CHAPEL FURNITURE

The stone altar is in memory of Ellen Rumsey McLean 1829-1895, the gift of Mrs. H. D. W. English, designed by Dr. R. A. Cram and executed by J. F. Whitman Co. of Philadelphia, Pa. It has on its face the symbol of the Vine.

The Communion Rail is from the old Church in memory of John M. Murtland, the gift of Mrs. John M. Murtland.

The Credence table from the old Church, the gift of Miss Hester J. Murtland.

The walls of the Chapel bear (right) a fine mosaic glass panel of St. Michael in memory of William Kerr Beatty 1899-1924, the gift of Mrs. Sarah H. Beatty. On the right is another panel, St. Mary, in happy recognition of Miss Mary E. Hull, Parish Nurse in Calvary Parish 1902-1922, the gift of friends in the Parish.

The statue on the north wall at the entrance of the Parish House is that of St. James, "The Apostle of good works." It bears the text: "I will show thee my faith by my works, James 11:18.

THE BIBLICAL AND HISTORIC STONES

In the walls of the Church Vestibule, the Baptistry and the Morning Chapel will be found a most interesting and unique collection of commemorative stones. They are a means of education and inspiration to all those who really consider them. Dr. van Etten during his various trips to the Holy Land, England and in the United States, made this collection possible and used as a motto for them the words of the prophet Isaiah: "Look unto the rock whence ye are hewn." There are six groups containing eighty-two stones.

THE PLACES OF JESUS' LIFE

No stones are needed to remind us of the life of our Lord. Yet, since most of us are unable to visit the scenes connected with His earthly life, we feel a closer bond to that life and a deepening of the touch of its reality as we consider these stones brought here from the traditional places associated with the historic life of Jesus. This group is in the Morning Chapel.

ASCENSION	—from the mount called Olivet where Jesus was parted from His disciples.
BETHLEHEM	—from the traditional site of the birthplace of Jesus in Bethlehem.
CALVARY	—from the traditional hill of Calvary where Jesus was crucified.
CAPERNAUM	—from the site of Capernaum on the Sea of Galilee, a center for the work and teaching of Jesus.
EASTER	—from the church of the Holy Sepulchre in Jerusalem, built over the traditional tomb of Jesus.
GETHSEMANE	—from the Mount of Olives where Jesus came after the Last Supper with His disciples and was betrayed.
JORDAN	—from the traditional place of the baptism of Jesus by John the Baptist in the River Jordan.
LAST SUPPER	—from the supposed site of the Upper Room in Jerusalem where Jesus ate the Last Supper with His disciples.
LORD'S PRAYER	—from the Mount of Olives where according to tradition Jesus first spoke the words of the Lord's Prayer.
MT. MORIAH	—from Mt. Moriah in Jerusalem where stood the temple of Herod in the time of Jesus.
NAZARETH	—from the ancient synagogue in Nazareth where Jesus lived as a boy and worked as a carpenter with Joseph.
WHITSUNDAY	—from the supposed place in Jerusalem where, on the day of Pentecost, the disciples were met together.

BIBLE CHARACTERS AND PLACES

The Bible is indeed the rock from which our church is hewn. It is to the lives of the first patriarchs of Israel that we trace our earliest beginnings. It is to the steadfast faith of the first Christians that we owe our existence. This group is in the Morning Chapel.

AMOS	—from Tekoah, the birthplace of the prophet Amos.
BEER-SHEBA	—from the south country where Rebekah came to Isaac. Here Isaac pitched his tent and servants digged a well.
BETHEL	—from the hill of Bethel where Jacob dreamed and beheld a ladder set up from earth to heaven.
CONFIRMATION	—from Samaria where Peter and John prayed that Christian disciples might receive the Holy Ghost.
DAVID	—from the valley of Elah scene of David's encounter with Goliath.
ELIJAH	—from Mt. Carmel where Elijah challenged the prophets of Baal.
ELISHA	—from Dothan where Elisha outwitted the Syrians.
GIDEON	—from the well of Herod, here Gideon pitched his camp against the Midianites and tested his army at the spring.
HEBRON	—from Hebron, here in the cave of Machpelah were buried the patriarchs of ancient Israel.
HOSEA	—from Jebel Osha, east of the Jordan River, the tomb of the prophet Hosea.
ISAIAH	—from Jerusalem, the home of the prophet Isaiah.
JEREMIAH	—from Anata, the birthplace of the prophet Jeremiah.
JOSEPH	—from Dothan where Joseph's brethren stripped him of his coat of many colors and cast him into a pit.
MICAH	—from Mareshah the home of the prophet Micah.
SAMUEL	—from Seilun the site of Shiloh, here was enshrined the Ark of the Covenant and where Samuel ministered to Eli.
SAUL	—from Nebi Samwil where Saul was chosen the first king of Israel.
SOLOMON'S QUARRIES	—from Solomon's quarries near Jerusalem, here were prepared the perfect ashlar for the Temple.
SOLOMON'S TEMPLE	—this stone authenticated by reputable archaeologists is from the flooring of the Temple on Mt. Moriah.
ST. PAUL	—from Mars Hill where the Apostle Paul first preached the gospel of Jesus in the city of Athens.
ST. PETER	—from Joppa where St. Peter lodged in the house of Simon the Tanner and he had a vision.
ST. STEPHEN	—from Jerusalem, the traditional place of the stoning of St. Stephen the first Christian martyr.

THE BIBLE

One of the greatest advances in the history of Christianity was the translation of the Scriptures into the language spoken by the people. English speaking folk owe a great debt to the pioneers who began this work. Such men should certainly be remembered and honored for their outstanding work. This group is in the Vestibule.

BUNYAN	—from Abbey Church, Elstow where John Bunyan was baptized. Author of the immortal allegory "The Pilgrim's Progress."
COVERDALE	—from Richmond, Yorkshire where lived Miles Coverdale who in 1535 helped translate the Bible.
DURHAM	—from Durham Cathedral where the Venerable Bede is buried. A famous English historian and scholar.
TYNDALE	—from North Nibley, Gloucester, where lived Tyndale translator of the first English New Testament from the originals.
WYCLIFFE	—from Lutterworth, Leicester, here John Wycliffe made the first complete translation of the Bible into English.

THE MOTHER CHURCH

The Episcopal Churches of America are the daughters of the Church of England. Our most precious possessions have been handed down to us from this historic branch of the Church Catholic. The stones in this group call to mind this association and the larger family of which we are part. Here we trace back our heritage to the early centers of Christianity in England, Scotland, Wales and Ireland. Here, too, we have recalled to us the way in which the Episcopal ministry in this land had its origin in the Old World. This group is in the Baptistry.

ABERDEEN	—this stone from Aberdeen, Scotland, commemorates the consecration in Aberdeen of Samuel Seabury, first Bishop in the American Church, 1784.
CANTERBURY	—this stone for over three centuries a part of the central tower of Canterbury Cathedral and was given to the Woodwell family of this parish in memory of their ancestor, John Boys, Dean of Canterbury, 1619-1625.
GLASTONBURY	—from Glastonbury Abbey, England, ancient center of British Christianity, to recall the legend of the thorn tree said to blossom every Christmas Day.
LAMBETH	—from Lambeth Palace Chapel, England, where in 1789 William White was consecrated first Bishop of Pennsylvania.
LINCOLN	—from Lincoln Cathedral, England, to commemorate the visit of Dean Fry of Lincoln to Calvary Church in 1924.
MALINES	—from Malines Cathedral, Belgium, in commemoration of the visit of Cardinal Mercier to Pittsburgh, 1919.
ST. ANDREW	—from the ancient ruins of St. Andrew's Cathedral, Scotland, placed here as witness to the living faith of our forefathers.

- ST. DAVID —from St. David's Cathedral, Wales, placed here as witness to the living faith of Wales in our American Christianity.
- ST. PATRICK —from St. Patrick's Cathedral, Armagh, Ireland, from here came Patrick, British Missionary to the Irish and from here spread through Ireland the faith of Jesus.
- YORK —from York Minster to commemorate the visit to Calvary Church of the Archbishop of York, 1918.

SOCIAL WELFARE

Social work is now an established and recognized field of endeavor standing on its own feet. Yet it owes its inception and its spirit to the social vision of Jesus and the work of His followers. It is an offshoot of the church. From Francis of Assisi down to the present day, the church has afforded the stimulus for social welfare. Some of this work was undertaken as a part of the church's program. Other branches of it were begun by men and women baptized and trained in the church. The stones grouped under this heading bear witness to both connections between the church and social welfare. This group is in the Vestibule.

- ASSISI —from St. Mary of the Angels' Church, Assisi, Italy. Placed here in memory of the most Christ-like of men and best loved saint of all Christendom, St. Francis of Assisi.
- BOY SCOUT —from St. James' Church, Paddington, England, where Robert Baden Powell, founder of the Scouts was baptized, 1859.
- FLORENCE NIGHTINGALE —from East Wellow Church, Hants, England, the parish of "The Lady with the Lamp." She made nursing a mighty means of mercy for all time.
- KINGSLEY HOUSE —from Eversley Church, Hants, England, where Charles Kingsley was Vicar. Kingsley House, named after him was inaugurated through George Hodges, minister of Calvary Church.
- RED CROSS —from the ancient Cathedral Church of Geneva, Switzerland. Here was born Jean Henri Dunant, founder of the Red Cross, a world organization for works of mercy.
- SALVATION ARMY —from Sneinton Parish Church, Nottingham, England, where William Booth, founder of the Salvation Army was baptized.
- SUNDAY SCHOOL —from St. Mary-de-Crypt Church, England, where in 1780 Robert Raikes organized the first Sunday School.
- WESLEY —from Epworth Church, Lincoln, England. Here in their Father's rectory were born Charles and John Wesley, loyal ministers of the Church of England.
- WESLEY —from Christ Church, Savannah, Georgia, where John Wesley preached his first sermon as minister of that parish.
- Y.M.C.A. —from the Parish Church of Dulverton, Somerset, England, where George Williams, founder of the Y.M.C.A. was baptized and confirmed.
- Y.W.C.A. —from the parish church of High Barnet, Herts, England, where in 1855 Emma Roberts formed a fellowship for girls that developed into the Y.W.C.A.

AMERICAN HISTORY

The church played a very large part in the early history of our nation. To this fact the stones of this group bear their witness. Here we find stones brought from the English birthplaces of some of the Fathers of our nation. Here, too, are stones from historic places in our own land, sacred to the memory of the great ones born here, and to the works which they wrought. While ours is not a state church, still it has made a tremendous contribution to the principles and the life of our country, a contribution of which we are justly proud. This group is in the Vestibule.

ABRAHAM LINCOLN	—from Hingham Parish Church, Yorkshire, England, the ancestral home of the family of Abraham Lincoln, born of stalwart and sturdy British stock.
BETSY ROSS	—from Christ Church, Philadelphia, the parish church of Betsy Ross who is said to have made the first American Flag, 1777.
CLARK	—from Christ Church, Charlottesville, Va., the parish church of George Rogers Clark who explored the Ohio Valley and the North West Territory, 1752-1818.
DECLARATION OF INDEPENDENCE	—from Christ Church, Philadelphia. The bells of this church pealed forth the Declaration of Independence in response to the Liberty Bell, July 4th, 1776.
FRANCIS SCOTT KEY	—from All Saints' Church, Frederick, Maryland, the parish church of Francis Scott Key who wrote "The Star Spangled Banner."
FRANKLIN	—from Boston parish church, Northampton, England, the ancestral church of the family of Benjamin Franklin.
GOLDEN GATE	—from Golden Gate Park, San Francisco, here Francis Drake landed on his expedition to circumnavigate the globe and held the first prayer book service there.
HOPKINSON	—from Christ Church, Philadelphia, the parish church of Judge Joseph Hopkinson, author of "Hail Columbia."
JAMESTOWN	—from the first English church in America at Jamestown, Va., here was held June 11, 1607 the first Communion service within the thirteen original states.
JEFFERSON	—from Christ Church, Charlottesville, Va. Here the author of the Declaration of Independence, twice President, was vestryman for many years.
MORAVIAN	—from the Gemein Haus, the first place of worship of the Moravians in Bethlehem, Penna.
PATRICK HENRY	—from St. John's Church, Richmond, Va. In this church, to the Virginia Convention, Patrick Henry spoke the immortal words, "Give me Liberty or give me Death."
SWEDES	—from Old Swedes' (Gloria Dei) Church, Philadelphia. The colonies of Swedes were the first white settlers in Pennsylvania.
VIRGINIA DARE	—from Roanoke Island, North Carolina. Here in Sir Walter Raleigh's Colony was baptized, 1587, Virginia Dare, the first child of English parents born in America.

WASHINGTON	—from St. James' Church, Sulgrave, Northampton, England, ancestral home of George Washington.
WASHINGTON	—from Wakefield, Virginia. Here, according to the entry in his Mother's Bible, George Washington was baptized, 1732.
WASHINGTON	—from St. George's Church, Fredericksburg, Va. Here George Washington went to the parish school taught by the rector.
WASHINGTON	—from St. Peter's Church, New Kent County, Va. Here George Washington and Martha Custis were married, 1759.
WASHINGTON	—from Christ Church, Alexandria, Va. Here George Washington was pewholder and here Robert E. Lee was confirmed.
WASHINGTON	—from Pohick Church, Fairfax County, Va. Here George Washington was a vestryman for twenty-two years.
WILLIAM PENN	—from All Hallows Church, Barking-by-the-Tower, London, where William Penn, founder of Pennsylvania was baptized.
WILLIAM PITT	—from Hayes Church, Kent, England, the parish church of William Pitt, Earl of Chatham, for whom is named the City of Pittsburgh.
YORKTOWN	—from Grace Church, Yorktown, Va. Here Earl Cornwallis, English Commander, had his powder magazine and here in Yorktown his surrender to George Washington, October 19, 1781, ended the Revolution.

THE PARISH HOUSE

The Clergy Vestry—Above the paneling are hung framed portraits of the former Rectors of the parish.

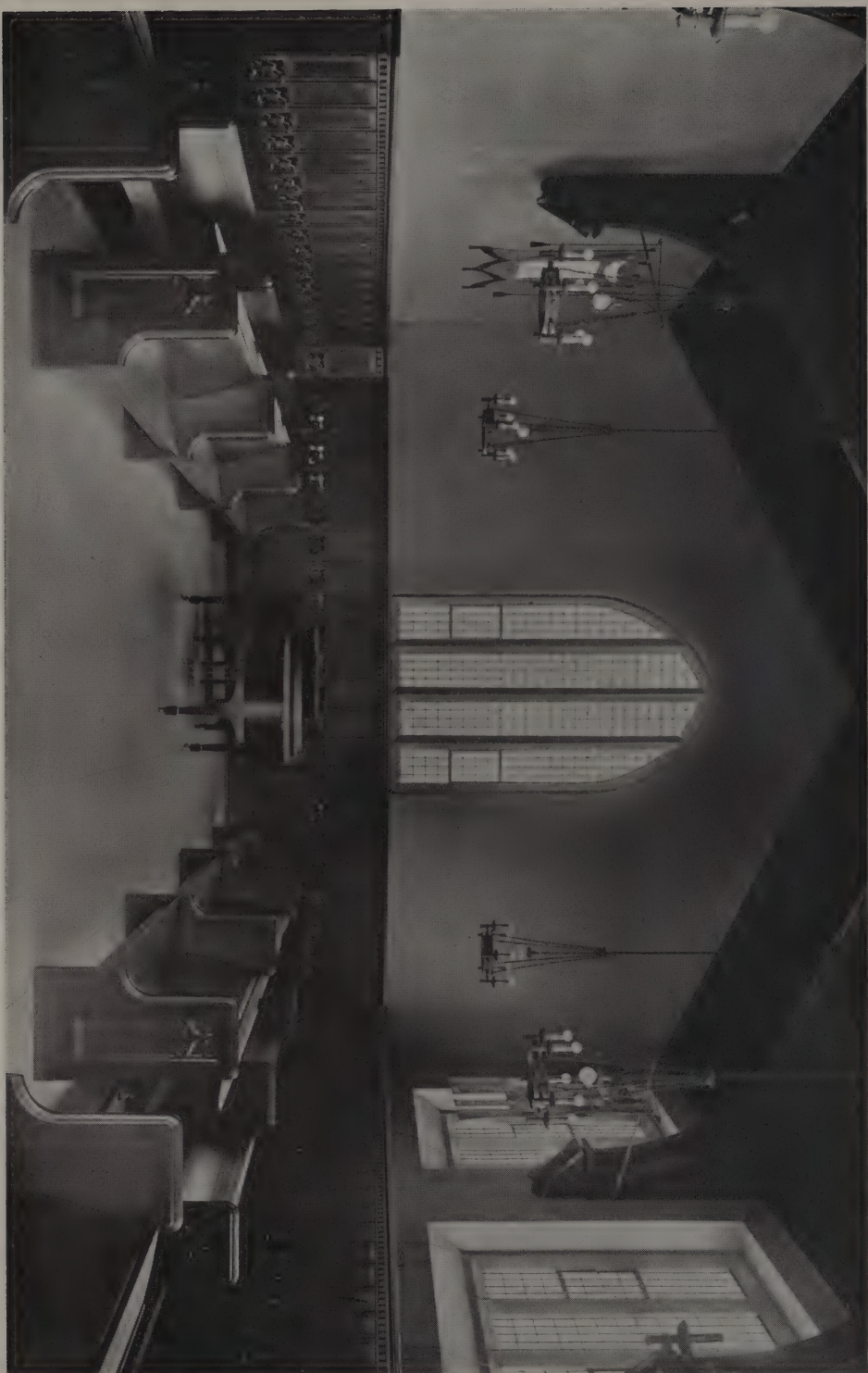
The Passage Way—On the right are two memorial tablets of former Choir Mothers, gifts of the choristers.

Henrietta Shelton Keith
Choir Mother to Calvary Church
1911-1922
A Mother of Infinite Goodness

Hattie Silliman Imbrie
First Choir Mother of Calvary Choir
1905-1912
She gave constant love and
generous service

Surmounted by the American Eagle by Moretti, are four bronze tablets, gifts of the choristers, in memory of those members of the choir who gave their lives in the World War, 1914-1918.

B. C. Jillison Fleming
Private, 2nd Regiment
Student, Army Training Corps U. S. Army
Aged 19 Years
Died Oct. 17th, 1918, while in training at the University of Pittsburgh
Crowned with the sunshine of immortal youth.



Choir House Interior

Francis Fowler Hogan

Corporal Co. M. 4th Infantry U. S. Army

Aged 21 years

Killed in action at the Battle of Argonne Forest Oct. 17th, 1918
Having taken part in the Battle of Chateau-Thierry and St. Mihiel

James Pettigrew Waddell

Corporal, Company M. 321st Infantry U. S. A.

Aged 22 years

Who died in the service of his country

At Camp Lee, Virginia, January 4th, 1918.

He being the first from Calvary Parish in the World War

To pass into the presence of his Lord.

Robert Wakefield Spring

Private, Co. C. 29th Engineers, U. S. Army.

Aged 21 years

Died like a gallant Christian soldier

While in the service of his country

At Camp Devens, Mass. March 24th, 1918

"For Christ's Sake, Amen."

The Rector's office accommodates his clerical staff and the telephone switchboard.

On the left is the processional organ which assists the choir to enter the church on pitch and in tempo.

The six passage-way lancets are filled with historic figures in memory of former officers and teachers of the Church School and are the gifts of the pupils of the Church School. The group includes; Captain Contrecoeur at Fort Duquesne; William Penn treating with the Indians; George Washington at General Braddock's funeral; Daniel Boone and Braddock's Expedition; Commodore Perry at Lake Erie; President Lincoln at Gettysburg. The windows were designed and made by C. J. Connick of Boston, Mass.

On the right hand wall of the connecting passage-way between the parish house and the choir house is the original manuscript of Stephen Collins Foster's song: "Where is thy spirit, Mary," written in 1847 and published in 1895. It is the gift of Mrs. Thomas R. Hartley.

The Choir House

Dedicated February 15th, 1925. The purpose of this building is to house the choir during rehearsals, and provide adequate space for the storing of vestments and music. A small room to the left of the corridor entrance to the Parish House serves as a music library.

The size of the building is 31 ft. x 49 ft., outside dimensions. The style of architecture is Gothic, somewhat more formal in treatment than the Parish House, and in keeping with the Church proper. The exterior is of Indiana Limestone, the same material that was used in the Church and Parish House. The interior walls of the Choir Room are trimmed in rough plaster, to produce the effect so much desired by the English Gothic school, which carries

with it the fascinating atmosphere of ancient days. The plaster walls have exposed stone windows and door jambs, wood trusses, and ornamental wood ceiling panels.

The pews, or benches, are the same design as in the present church, and in complete harmony with their surroundings. The wood lockers (one hundred) are plain, with merely a touch of Gothic, and serve two purposes, one for the housing of vestments and the other as a wainscot.

In regard to the lighting of the Choir Room, through metal sash and plain colored glass, it is much brighter than is required in other parts of the church, for the reason that day-light rehearsals necessitate sufficient light for reading purposes.

From the corbels are suspended six flags, gifts of the choristers, Hon. C. D. Scully, and Mr. Mark Shields; they are—The Canadian Flag, the flag of the State of Pennsylvania, the National Flag, the Greek Flag, the flag of the City of Pittsburgh and the British Union Jack.

The Steinway grand piano, used for rehearsals, is the gift of a small group of the parishioners.

The windows of the East wall contain four medallions, the gifts of many interested friends, designed and made by C. J. Connick of Boston, Mass. They are in appreciation of Miss Sarah H. Killikelly, organist of Calvary Church 1868-1889; Miss Louise M. Richardson, choir mother, 1922-1928; Mr. William Allen, chorister, 1907-1935; and Mr. Edward H. Dermitt, chorister, 1905-1932. The themes of the medallions are historic episodes connected with music; Francis Scott Key and the Star Spangled Banner; Stephen Collins Foster, the Pittsburgh composer; the Liberty Bell in the Philadelphia State House; and Regina Hartman taken prisoner by the Indians and brought back to Fort Duquesne with other ransomed children and recognized by her Mother by the singing of an old chorale.

Near the entrance to the Choir House is a stone pulpit to accommodate speakers when outdoor meetings are held in the Garth of the Choir House. It was the gift of the late Mrs. W. K. T. Sahn in memory of her husband.

Within the South Wall rest the ashes of the late Harvey B. Gaul, Organist and Choirmaster, 1910-1945.

THE PARISH HOUSE

Lower Floor contains the Gymnasium (25x57 feet); a dressing room containing steel lockers; a room with shower baths; large club room with pianola; the Treasurer's office and sextons' room.

First Floor contains ample kitchens and pantry, also large assembly hall for Church School uses.

Second Floor contains the office of the parish worker, assistant minister's office and the Ladies' Parlor used for smaller meetings and housing the Beginners Department of the Church School.

Third Floor — Here is a large assembly hall equipped with proper stage and lighting facilities. The Church School occupies this room on Sunday. The Gallery has accommodation for 60 persons.



Memorial War Cross

Balcony Floor contains the office of the Church School and Camp Director.

Entrance — On the wall of the portico of the Parish House entrance is a brass tablet with the following inscription:

“By generous action of the Calvary Church Vestry this Parish House was occupied as a United States Army Convalescent Hospital for soldiers of the S.A.T.C. during the influenza epidemic November 1918.”

THE MEMORIAL WAR CROSS

Erected by the gifts of the members of the Parish, designed by Dr. R. A. Cram and made by the New England Granite Co. of Westerly, R. I. The front plate bears the following inscription:

“To the Glory of God and in Honor
of all those from Calvary Parish
who served in the Great War”
1914-1918

“Fight the good fight of faith”
I Timothy 6:12

This Celtic Cross is an excellent example of a symbolic memorial, excelling in beauty of its design, being of dignified and well balanced proportions, well executed and not overdone in enrichments. The material is the New England White Granite from the quarries located at Concord, N. H., which has earned renown for its strength, durability and permanence of color. The total height is 15 feet and weighs 7½ tons.

The side and back base plates bear the following 226 names:

THE HONOR ROLL

Lawrence Allderdice
 Charles James Allen
 William Edward Allen
 William Hervey Allen, Jr.
 Winthrop Myers Allen
 Howard A. Alier
 Richard Louis Ament
 Robert Bracon Atwell
 Henry John Bailey II
 Alfred Erwin Bartberger
 George B. Berger
 George Vincent Best
 Thomas M. Biddle, Jr.
 Frederic T. Billings
 Henry Edward Billington
 William W. Blair, Jr.
 James Brown Blair
 Albert Thomas Boon, Jr.
 Archibald E. Botsford
 Norman L. Botsford
 James Clyde Boyles
 Norman Guthrie Boyles
 Charles M. Brown, Jr.
 Douglas Grayson Buchanan
 Joseph Hill Burke
 Otto Clinton Burroughs
 Wilfrid Arthur Chaplin
 Harvey Childs III
 Joseph DuBarry Childs
 Dale Edward Cimiotti
 George Edwin Cimiotti
 Herbert C. Clarke
 Stanley Nelson Clarke
 William Floyd Clarkson
 David Hayden Collins
 Henry Lafayette Collins
 Archibald McB. Crawford
 Charles S. Cribbs
 Frank Negley Cribbs
 Lloyd A. Cross
 Raymond Dewey Cupps
 Edgar M. Day
 Ewing Wilber Day
 Ewing Wilbur Day, Jr.
 Kenneth M. Day
 Percival Eaton Day
 William Valentine Deane
 Arthur Jules DeLauney
 Paul Jacob DeLauney
 Harry A. Derry
 Dan T. R. Dickson
 James Donald Douglas
 Charles Meredith DuPuy
 Harry Wilfred DuPuy
 Walter Carder Earnest
 Augustus H. Eggers
 J. William Elliott
 Francis Naylor Emory
 Robert Pennal Evans, Jr.
 Richard C. Fields
 Arthur Firmin

*B. C. Jilison Fleming
 Richard K. Fleming, Jr.
 A. Rex Flinn
 James Monroe Forse
 William Barclay Foster
 Alfred F. Fry
 Verner Simpson Gaggin
 Albert C. Gammon
 Harold Turner Gammon
 William G. Gammon, Jr.
 John Gibson, Jr.
 Herbert A. Gidney
 Joseph S. Gish
 Herbert Preston Glenn
 James William Glenn
 Thomas Davis Glenn
 Stuart W. Goldsbrough
 Erl C. B. Gould
 Arthur R. Gray
 Thomas Wilson Griffith
 James Verner Guthrie
 Alice Sellers Guthrie
 Alfred C. Hadley
 John Francis Hadley
 Wilfrid Hales
 Forman Hamilton
 Thomas G. Hamilton
 William Ewing Harris
 Louis Alan Hartman
 Richard H. Hawkins
 Samuel Hays
 James Delaven Heard
 Frank W. Heinrichs
 E. Raymond Heinrichs
 R. Grant Heinrichs
 Louis Dravo Hemphill
 John Heron
 Walter S. Heron
 Charles Edwin Heywood
 Elmer K. Hiles
 Henry Raymond Hilliard
 Thomas Jones Hilliard
 James Frazer Hillman
 *Francis Fowler Hogan
 Frank Trevor Hogg
 James Walter Hopton
 Charles L. Houpt
 Thomas Barrett Hudson
 Boyd Vincent Imbrie
 Alfred E. Jenkins
 Robert Richard Johns
 Melvin Arlington Johns
 Archibald Burrton Johnston
 Reginald Edward Jones
 Alfred Goddard Kay
 Donald G. Keeble
 Alfred Shelton Keith
 Walter Richard Kerr
 *Albert Vincent Kincey
 George Tiffany King
 George P. Kirkpatrick

Roy James Kister
 Herbert D. Kneeland
 Julius Roy Landers
 George M. Laughlin III
 Milton W. Leggett
 Edward K. Leonard
 *Ronald Delivan Lewis
 David Lewis Lloyd
 Urvan Edgar Lloyd
 Edward W. Logue
 John Lionel Lyons
 Allen Gilmore Lynch
 James W. Macfarlane, Jr.
 Edwin W. Macfarlane
 Robb S. Mackie
 James M. Magee
 Wilbur James Maginness
 Robert J. Mason, Jr.
 Thomas Doermus Messler
 Clark Miller
 *Frank Miller
 Reuben Miller, Jr.
 George Bell Miller
 Otto Carl Miller
 Robert Talbott Miller, Jr.
 Alicia Louisa Moore
 Robert P. Muller
 Loyal Johnston Murphy
 William McK. Murray
 Wilfrid Murtland
 William S. McClaren, Jr.
 David McClay
 Howard Hale McClintic, Jr.
 John Brokaw McCormick
 Wallace M. McCurdy
 Frederick C. McCutcheon
 Sidney Spurway McKay
 Raymond W. McKee
 David E. Nelson
 Francis B. Nimick
 T. Howe Nimick
 William H. Nimick, Jr.
 William K. Nimick
 George L. Norris
 Edwin Richard Ogden
 Charles Warton Parkinson
 John Pennywitt
 Horace C. Porter
 Chester Magee Potter
 George Laurence Potter
 *Percy H. Preston
 Willis Orth Preston

Ralph Brackley Putney
 David Aiken Reed
 John Bower Rhodes
 Wilton H. Robinson
 Charles Edward Rowe
 Norman Julius Schirra
 William H. Schoen, Jr.
 Harald N. Schreuder
 Sylvester Scovel
 Arthur Murtland Scully
 Donald Cadwalader Scully
 Rees Townsend Scully
 Richard Greville Searson
 Emory Robinson Sellers
 John Birge Sellers
 George E. Semple
 C. Bernard Shea
 W. Frank Shook
 John Addison Singer
 Paul Skelding
 Arthur Smith
 Brandon Smith
 Hubert E. Smith
 Ross Edward Smith
 William South
 *Robert Wakefield Spring
 Ackley Canan Stearns
 Clarence William Steffler
 William Percival Steffler
 Clayton F. Stephany
 Kenneth S. Stevenson
 William Edward Stippich
 William Manning Swan
 William Raymond Symonds
 Joseph Henry Thompson
 Walter L. Thompson, Jr.
 Jesse L. Van Gorder
 John Davies Van Gorder
 *James Pettigrew Waddell
 Silas Arrott Waddell
 Henry Taylor Walford
 Cornelius W. Weibel
 Louis Werner Weibel
 Lloyd Emerson Wells
 John Colburn Whipple
 John Wilson Wishart
 Robert E. Withers, Jr.
 Charles Holmes Wolfe
 William Barnet Wolfe
 John Knowles Woodwell
 Thomas C. Wurts
 *John Guion Young

* Died in their Country's Service 1917-1918.

Standing in front of the Memorial War Cross is a beautifully carved and illuminated notice board. It was the gift of Mrs. Douglas Stewart in memory of her mother, Sarah Caldwell Dickson.

THE CHURCHYARD

The Churchyard and Choir House Garth planting of trees, shrubbery and hedging are in memory of:

Henry Rees and Mary Murtland Scully, the gift of their children.

Miles Hicks England, the gift of his parents.

Harry Wilfred and Charles Meredith Du Puy, the gift of the late Mr. Herbert Du Puy.

Mabel McCord Gill, the gift of Mr. David D. Gill.

Mary Elizabeth Patch, the gift of the late Mr. Adam Appel.

Mr. and Mrs. George H. Blaxter, the gift of Mr. H. Vaughan Blaxter.

Mrs. Shirley P. Austin and Mrs. George W. Delamater, the gift of Mr. Shirley P. Austin.

Mr. John S. McCormick, the gift of Mrs. John S. McCormick.

The North Churchyard was given in memory of Frances G. Vandergrift and her son Thomas R. Hartley, 1927, by Mrs. Thomas R. Hartley.

THE MARCHAND STREET HOUSE

Standing on the church property, facing Marchand Street is a three story brick house containing ten rooms purchased in 1928. On the first floor are two class rooms and assembly room, on the second floor are three class rooms, all used by the Church School. The second floor also accommodates the press and type benches of the parish printers club.

THE SANCTUARY MEMORIAL GIFTS

The High Altar

	Donors	In Memory of
Cross and Vases	Mrs. H. Kirk Porter	Ann Perrot de Camp
Chalice and Paten	Miss Annie M. Hegeman	
Communion Service	Mrs. S. B. Douglas and Mrs. J. McQ. Woods	Mr. and Mrs. John Woods and Mr. George Norton
Communion Flagons	Miss Isabella Blackford	Isabella G. Blackford
Lavabo	Mrs. Harry S. Hower	
Communion Service Book	Mrs. H. Kirk Porter	Ann Perrot de Camp
Communion Service Book	The Women's Exchange	Catherine C. Childs
Communion Service Book	Mrs. Chas. W. Houston	Emma Brick Parker
Communion Service Book		Louise M. Richardson
Communion Service Book		Ann Harvey Miller Scull
Communion Service Book		Mary Ann Chester
Service Books	Mrs. Charles G. Williams	Bert G. Williams
Service Book Desk	The Chancel Society	Ellen Norton Douglas
Alms Basin	Miss Mary Robinson and Miss Eliza Darlington	Jane Addison Graff
Super-Frontals	Miss Annie M. Hegeman	
Lace Super Frontals	Miss Julia M. Harding	Lavinia Morgan Harding
Millanese Lace Super-Frontal	Miss Annie M. Hegeman	Mrs. H. Kirk Porter
Bruges Lace Super-Frontal	Mrs. David A. Reed	Her Parents
Filetera Super-Frontal	Mrs. Silas N. Benham	
White Super-Frontal	Mrs. William F. Wise	
Needlepoint Super-Frontal	The Rhodes Family	Mr. and Mrs. G. P. Rhodes
Lace Communion Veil	The Parishioners	
Millanese Communion Veil	The Children of	Mr. and Mrs. H. R. Scully
Rosepoint Lace Communion Veil	The Misses Sellers	
Lace Credence Cloth	Mrs. John S. McCormick	Cecelia Grant McCormick
Lace Credence Covers	Mrs. William F. Wise	
Kneelers, Markers, Pillows	The Misses Tebbets	Their Parents

The Morning Chapel

Altar Cross	Dr. Theodore Diller	Rebecca Craig Diller
Altar Vases	The Misses Sellers	Their Parents
Candlesticks	Dr. Theodore Diller	Rebecca Craig Diller
Communion Service Book	Mrs. Helen F. Gregg	Augusta H. Fox
Super-Frontals	Mr. & Mrs. H. D. W. English	
Irish Lace Super-Frontals	Mrs. Mary M. Scaife	Her Son
Irish Lace Credence Cover	Mrs. Mary M. Scaife	Her Son
Kneelers, Markers, Pillows	Mrs. William F. Wise	William F. Wise

The All Saints' Chapel

Altar Cross and Vases	The Hower Family	Harry S. Hower
Candlesticks	The Hower Family	Harry S. Hower
Lace Super-Frontal	The Parishioners	
Lace Credence Shelf Cover	The Parishioners	
Lace Credence Shelf Cover	Mrs. William F. Wise	

The Chancel

Processional Cross	Mrs. J. R. McCreery	Mary Helen G. Maxwell
Processional Flag	Mrs. William H. Schoen	Col. Norman M. Smith
National Flag	Mrs. W. H. R. Hilliard	
Service Flag	Mrs. W. H. R. Hilliard	
Lectern Bible	Mrs. Sarah H. Beatty	Joseph Beatty
Offering Plates	Mr. Robert E. Withers	
Private Communion Set	Mrs. Wm. Barnet Wolfe	Wm. Barnet Wolfe

The Out-Door Entrance Lanterns were the gifts of Mrs. Silas N. Benham and Mrs. George B. Berger in memory of Ann Harvey Miller Scull.

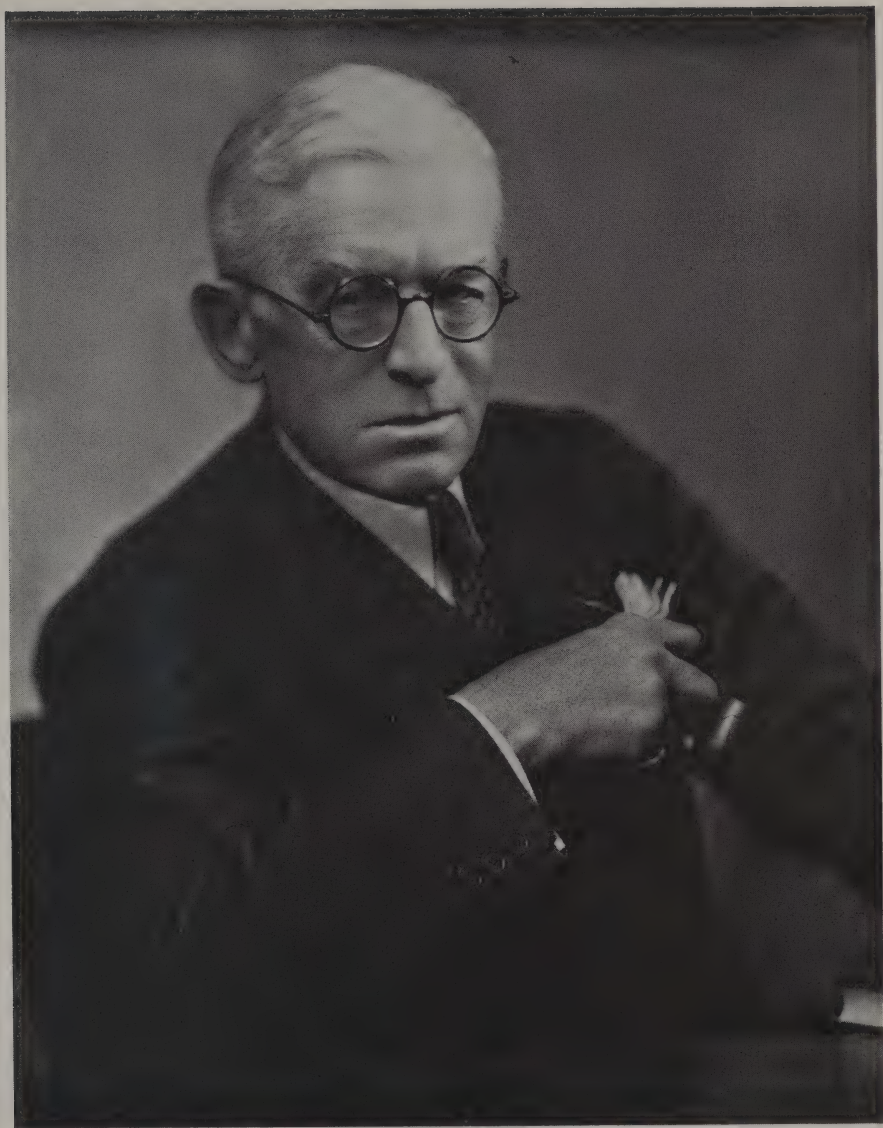
THE ARCHITECT

Ralph Adams Cram, Litt.D., Princeton, 1910, Williams, 1928; LL.D., Yale, 1915, Notre Dame, 1924; Honorary Phi Beta Kappa, Harvard, 1921. Born 1863. He was educated at Westford Academy, Mass. and in January 1881 entered as a student the office of a Boston architect. After five years there, he temporarily abandoned architecture and became Art Editor of the Boston Transcript for three years. Winning first prize in open competition for a new court house in Boston, and second place in a similar competition for the rebuilding of the Massachusetts State House, he went to Europe for travel and study. On his return in 1889 he formed the office of Cram and Wentworth, architects. Through the death of partners, the firm became Cram, Goodhue and Ferguson; and is now Cram and Ferguson.

From the beginning, the firm specialized in church and college architecture. In 1903 they won the competition for the complete rebuilding of the Military Academy at West Point; later they became the architects of St. Thomas' Church, New York and in 1911, owing to the death of a member of the original firm of architects, a change was made at the Cathedral of St. John the Divine in New York and they were made the architects.

The firm has built a great number of churches—Anglican, Roman Catholic and Denominational—also several cathedrals, including Detroit, Halifax, Havana and Cuba. Their work extends over the United States, into Canada, Hawaii, Cuba and France. In the latter place they were the architects for the United States War Memorial at Belleau. They have built many colleges and schools; among them are Princeton University, Williams College, Rice Institute, West Hampton College, University of Notre Dame, Wheaton College, Sweet Briar College, Rollins College, Phillips Academy, Choate School, and Masters School, Dobbs Ferry, N. Y.

Dr. Cram was the author of many books on architecture and kindred subjects, including Medieval Civilization, together with numerous articles on general culture, politics and sociology. He died September 22, 1942.



Dr. Ralph Adams Cram

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